

MEDIEVAL ARCHITECTURE
FRANCE
HENRY CLUTTON

1973

2036/01

1186/125

53/131

$v_i + (2) + 80$ ff.
16 bound 1/2, plates

As Abbot, TAMEL 100, bks
with a small title page with
the imprint of Nathaniel Bond,
1856

C¹⁰⁰ 356

f²⁰⁰





Henry Chuteau, Architect, 1858.

F. Bedford lith. Day & Son, 15, N. La. Ave.

COURT OF THE HOUSE IN THE RUE DES TROIS FUCELLES.
TOURS.

W1

ILLUSTRATIONS
OF
MEDIÆVAL ARCHITECTURE
IN
FRANCE,

FROM THE
ACCESSION OF CHARLES VI. TO THE DEMISE OF LOUIS XII.;
WITH
HISTORICAL AND PROFESSIONAL REMARKS.

By HENRY CLUTTON, ARCHITECT.

LONDON:
NATTALI AND BOND, BEDFORD STREET, COVENT GARDEN.

MDCCCLVI.

RECEIVED

OFFICE OF THE SECRETARY

DEPT. OF THE INTERIOR

WASHINGTON, D. C.

SEPTEMBER 10, 1900

TO THE SECRETARY

FROM THE COMMISSIONER

OF THE LAND OFFICE

TO THE

Right Honourable William Francis Spencer,
BARON DE MAULEY.

MY LORD,

As an expression of my gratitude for the confidence your Lordship reposed in me during the execution of some important buildings, at an early stage of my professional career, and for the many courteous acts with which you have honoured me, I beg permission, very respectfully, to dedicate the following Work to you ;

And to remain,

MY LORD,

Your very obliged and faithful Servant,

HENRY CLUTTON.

26, CHARLES STREET, ST. JAMES'S,

June, 1853.

THE UNIVERSITY OF CHICAGO

LIBRARY

PHYSICS DEPARTMENT
5712 S. UNIVERSITY AVE.
CHICAGO, ILL. 60637

1965

INTRODUCTION.

It is more particularly the object of the present work to draw the attention of the architectural profession to a phase of Mediæval Art wholly distinct from anything to be found in this country, and to point out from the published examples certain principles in its construction and details, which may, perhaps, be advantageously adopted in modern practice. It is, however, impossible to review the buildings of any epoch, and especially those of the Middle Ages, simply as architectural productions, without reference to the historical evidence with which they are connected. To do so would be not only to make the subject uninteresting, but, in a great measure, unintelligible.

A few Historical Notices have, therefore, been introduced, together with such antiquarian information as a comparison of the works of the chroniclers with the remains of the buildings under consideration has enabled me to place before the reader, illustrative of the Domestic Life of the Fifteenth Century.

There is no country which possesses more ample materials for researches of this kind than France, whether we consider the remains of the vast number of houses erected by the nobility and gentry after the cessation of the English wars, or the chronicles, wherein the genius of Monstrelet, De Comines, Bourdigné, and others, has so vividly depicted the events of the time. Again, the elaborate treatises of the Benedictines of St. Maur, and the many excellent works of modern French antiquarians, as those of De la Saussaye, Delaquerière, Victor Didron (editor of the "*Annales Archéologiques*"), and many more, not only illustrate the history of the domestic edifices, but hand down to posterity many a feature in those buildings which has long since been destroyed.

I must, however, confess the difficulty I have found in procuring access to French literary publications, as well as other hindrances; such as my inability to gain admission to every part of the buildings under illustration, on account of their now being, for the most part, in the occupation of several tenants, whose employments take them from home during the day. At the same time I can bear the most grateful testimony to the kindness and civility of the humbler, and indeed to all, classes in France, who, whenever it was in their power to be of service to me, always rendered it with the most perfect goodnature and pleasure to themselves.

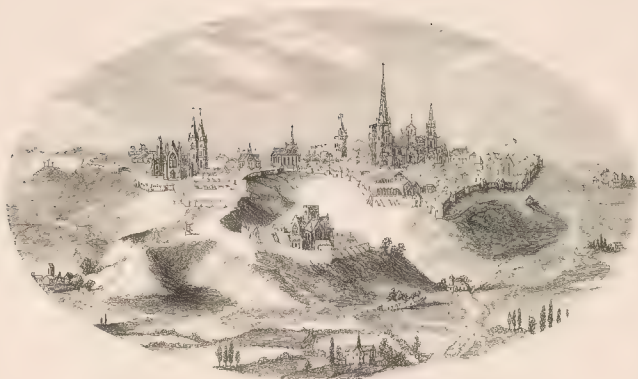
In the midst of professional duties it would have been impossible for me to devote the time necessary for the preparation of all the drawings required for this work, or to undertake journeys to France whenever it became requisite to institute more detailed inquiries for the architectural notices. Under these circumstances I have availed myself of the services of my friend, Mr. WILLIAM BURGESS, who, from his great knowledge of the art and literature of the Middle Ages, has most successfully worked out my sketches, and to whom I now render my best thanks; as well as to Mr. FRANCIS BEDFORD, the very able Lithographer; and to Mr. UTTING, for the beautiful Woodcuts which embellish these pages.

H. C.

LIST OF PLATES.

NO

1. COURT OF THE HOUSE IN THE RUE DES TROIS PUCELLES, TOURS.
2. COURT OF THE HÔTEL CHAMBELLAN, DIJON.
3. DITTO DITTO DITTO.
4. COURT OF THE HÔTEL BERNADON, DIJON. (Now DESTROYED.)
5. COURT OF THE HÔTEL DE LA CHAUSSÉE, BOURGES.
6. STAIRCASE IN THE COURT OF THE ANCIENT LOGIS-BARRAULT,
 ANGERS.
7. GATEWAY OF THE PALAIS, BLOIS.
8. STAIRCASE OF THE PALAIS, BLOIS.
9. SAINTE CHAPELLE, RIOM.
10. HOUSE OF RENÉ, COUNT OF ANJOU, SAUMUR.
11. COURT OF THE HÔTEL DIEU, BEAUNE.
12. DITTO DITTO DITTO.
13. INTERIOR OF AN APARTMENT IN THE ANCIENT HÔTEL DE VILLE,
 BOURGES.
14. ÉPIS, OR GIROUETTES.
15. SCULPTURE.
16. FOLLAGE.



THE EPISCOPAL CITY OF LAON, AS SEEN IN THE DAYS OF LOUIS XIII

PREFATORY REMARKS.

To the historian, who views it in connection with cotemporary events, the architecture of the Middle Ages presents the most faithful expression of the various habits, wants, and feelings of the period to which his inquiry is directed; whilst, to the student of Art, it discloses a mine of treasure, the value of which can hardly be too highly estimated, since it is from the splendid remains of mediæval buildings that he is enabled to acquire, as from living instructors, those principles of beauty and contrivance which alone effect the realization of all that is great, and secure the suppression of all that is meretricious, in Architecture.

In selecting the Fifteenth Century as the period of our notice, and the country, France, with its history akin to the romantic, and so fascinating with marvellous stories that it might pass almost for the creation of fiction,—with its architecture rich, even to profusion, with palaces and buildings, the scenes of those recorded events, and the very habitations of the personages whose names and exploits have so often dazzled our imagination,—it is not perhaps too much to say, that a more prolific field of instructive and entertaining research could scarcely be found than one which, to so remarkable an extent, verifies the admitted facts of history in the silent memorials of its living stones.

In a Work like the present, it is not of course possible to do more than attempt

an investigation of the remains of some few only of the buildings which have been preserved to us out of the almost endless number certified by tradition as having once existed on the fair soil of France. To remark, however, even upon a limited number of edifices as illustrations of a subject so general and varied in its bearings, it becomes necessary to classify with care the several points to be brought under consideration, and to draw a marked separation between those parts of our inquiry which are strictly technical, and those which may more properly be placed under the head of observations and deductions, continuing to bear in mind, that our object is not to multiply examples, still less to dilate upon the mere pictorial merits, of old buildings, but to adduce evidence of their having been the offspring of principles which commend themselves to the understanding by their truth and soundness, even more than they delight the eye by the beauty of their results. I propose, therefore, to divide the subject into two Parts.

In the First, to take a series of buildings as my examples, and to examine them individually as illustrations of the various domestic habitations, chiefly in towns, of the different ranks of society; commencing with some remarks upon shops, and continuing the series by a succession of notices upon the intermediate kind of dwellings up to the residences of kings and princes, and then to offer some remarks, with Illustrations, upon the Hospitals of the period.

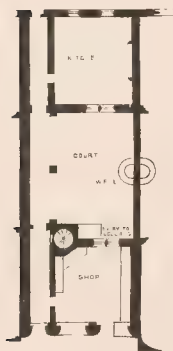
The Second Part I propose to make more technical, that is to say, of greater use architecturally, because in it will be discussed the several details and their merits, of which the architecture of the period under consideration was composed.

PART I.

SHOP AT AMBOISE.

THE annexed woodcuts are representations of a Shop of the Fifteenth Century, which have been selected from an example remaining in the town of Amboise, on the river Loire.

With few exceptions, we find this building as perfect as it is set forth in the Plan and Views. Of such parts as have been unfortunately destroyed, the details are supplied from a similar class of edifices; so that from the example before us a correct idea may be derived of the appearance of shops, built of stone, in the Middle Ages.



Ground Plan

The building, as shown on the Plan, consists of two divisions, with a court between them, and connected together by means of an open wooden gallery. That part next the street contains on the ground-floor a shop, and passage to the interior court. The shop has two openings for the display of goods, a portion of one of which was appropriated to the entrance; these two openings had



View next the Street.

no windows, but when the shop was closed were secured by shutters, which, when it was open, were folded back against the walls of the interior. From the front of the shop it was very usual to project a penthouse roof, obviously for the purpose of protecting the goods from rain; and not unfrequently a stone projecting corbel was also there placed to receive the sign of the owner's trade.

The small door serves for an entrance into the passage, and over it is an opening, protected by iron bars, for giving light to its interior.

The staircase communicates with a room on the first floor,—which once may have been either the *salle à la mangerie*, or a parlour,—as well as with the wooden open gallery by which the room over the kitchen was approached. The upper stories were doubtless used for sleeping-apartments, except the space in the gable, which in many instances, was used for a *grenier*, or a place for stowage.



View in the Court.

On the Plan we see the Well, which is very ingeniously placed so as to serve for two houses; and under the shop is a cellar, which is approached by some steps from the court.

The shops in the towns of France during the fifteenth century were, however, chiefly constructed of wood, and of these numerous examples are still to be found. In plan and arrangement they resemble that at Amboise, but in their architecture they of course vary, owing to the difference of material.

It would be encroaching too much upon the limits of this notice to refer to the beauties of these wooden buildings, inasmuch as the points to which attention is drawn are the plan and arrangements of shops and residences of the *bourgeoisie* rather than to any peculiarities in their architecture.

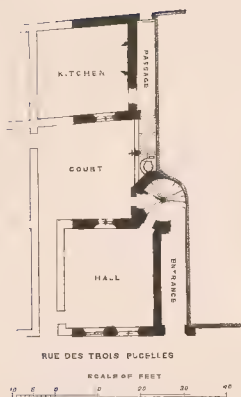


HOUSE IN THE RUE DES TROIS PUELLES, TOURS.

COMMON opinion has assigned the erection of this House to Tristan l'Hermite, the celebrated *prévôt* of Louis XI. M. Champoiseau, in the "Tableaux Chronologiques de Touraine," considers that it was built by the widow of Pierre de Beauvau, seigneur de la Bessière et du Bois Barré, who was first chamberlain to Charles VII., and killed at the battle of Chastillon in 1453. The grounds of this opinion are; first, because some of the shields are supported by *hommes sauvages*, which were the supporters to the arms of that nobleman; and secondly, because the cord observable on the front of the house is the symbol of widowhood.

Unfortunately for this hypothesis, we find the small figure of an archer built into the groining of the entry into the staircase, the costume of which indicates the period of Louis XII. Taking this fact in connection with the presence of the *corde-lière*, which it is well known was sculptured on every building and monument erected by Anne of Brittany, — as in the Oratory at Loches, on the tombs of her parents and children at Nantes and at Tours, as well as at the Castle at Blois, — it is much more probable that the house was built by some Breton gentleman of her corps of archers, or was even built by Anne herself, to lodge those gentlemen archers of her guard who could not find accommodation in the palace at Tours during the many visits which the king, Louis XII., and herself were in the habit of making to "their good city" for the holding of the *Etats*.

Whatever may have been the purpose for which the building was erected, it is certainly valuable, as supplying us with a very perfect example of the kind of residence of the class in society one remove from that of the *bourgeoisie*. On the ground-plan we find the arrangement of a narrow frontage with great depth in the rear, which occasions the formation of a small court with *corps de logis* on two sides of it, connected on one side by galleries, which, in this instance, are closed.



Next the Rue des Trois Pucelles the front of the house is very perfect, and is divided into three stories in height, besides an upper one in the roof. Each story has three windows on a row, and the whole façade is finished with a single gable, having a stepped coping. Just above the base moulding are the cord and knot before alluded to. A very handsome stone doorway gives access to the thorough passage, at the end of which is the *touverelle* containing the staircase, and through it the interior court was formerly approached.

Of this court a view is given. (*Plate 1.*)

This house, like the Castle at Blois, is faced with red bricks, which appear as though they had been introduced rather with a view

to produce a coloured effect than to supersede the use of stone. Some of the ornaments, such as the cord above the base moulding of the front next the street, are evidently moulded in terra cotta; and there are many others worked in a material which, if of stone, are certainly of a very red colour, and might prove, upon a close inspection, to be also of terra cotta.

The jambs and arches of the door and windows of the *touverelle* are worked in brick, as also the groining which supports the stairs. This groining is not unlike some English examples, and consists of a continuous half-arch, running with the rake of the stairs, and abutting against the outer walls of the *touverelle*; whilst the other half-arch rests against the central newel, and accommodates itself to the rapid rise of the staircase at the narrow end of the steps.

All the dressings of the doors and windows to the remaining part of the house are of stone, a peculiarity in the latter feature being the large space left between the head and the label. On the labels over the heads of the four windows of the galleries in the court we find these words:—

“Assez avrons.”

“Et peu vivrons.”

“Prie Dieu pur.”

“Prie Dieu pur.”

The wooden gallery on the top of the *touverelle* is a very interesting feature, and one now rarely to be met with in the old houses in France.

The groining under the small arcade in the court has stone ribs and brick filling-in. It is of very singular construction, and, from the contrivance of leaving out one of the transverse ribs, an appearance is given to it that the arcade was at one time wider. Such, however, was never the case; so that the peculiarity can

be attributed to no other cause than to the caprice of the architect. The well, so universally found in all houses of any pretensions, stands against the wall of the *tourelle*, and under this arcade.

From the very perfect condition of the fittings of the doors and windows of this house, with the iron-work attached to them, they become worthy of a careful inspection.

Several alterations were made in the building during the seventeenth century, among which may be mentioned the painted ceiling in the front room, or *salle de logis*.





HOUSE AT CHINON.

THIS is a very perfect example of a most picturesque small House; and we find from its Plan that, instead of being composed of two *corps de logis*, separated by an internal court, it has buildings forming three sides of a square, and enclosed on the fourth by a wall, in which is the gate of entrance.

Other examples of the same arrangement, in houses of no greater magnitude, occur at Orleans, at Angers, and in many towns in France, as well as in those of the size of the Hôtel de Cluny, at Paris.

In design and composition this building has points of considerable value, as in the treatment of the irregular-sized gables and their connecting wall, in the position and form of the *tourelle* containing the staircase, which assist to give bulk to the narrower gable, and thus to restore its equilibrium with the larger one; then in the delicately enriched door of entrance to the *tourelle*, protected by the enclosed court; whilst the simple decoration to the archway next the street is quite in character with its liability to injury. These are some of the features, but an artist examining this building would very soon find twenty others to narrate.

HÔTEL CHAMBELLAN, DIJON.

THE remains of this once beautiful Hotel are situated in the old Rue de Forges, and are now occupied by *un maître épicier*.

The architecture of the front next the street has been replaced by that of modern shops, but the original court, chapel, kitchen-court, and well, have been preserved, and are in a very perfect condition.

Before proceeding to give a description of these remains, some notice is required of the history of the Hotel. It has hitherto been known by various names,—Hôtel Chambellan, Hôtel des Ambassadeurs, and Hôtel d'Angleterre. For the two latter of these there is little or no authority, so far at least as regards the present building; but it is not improbable that upon the same site there once may have been an edifice to which either one or both these names properly belonged.

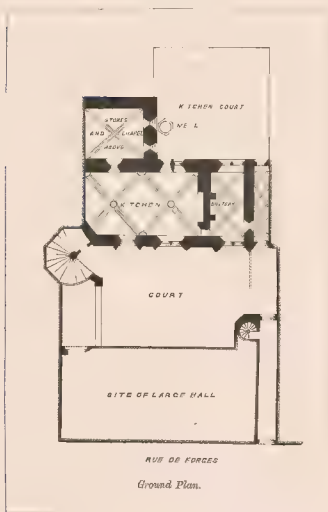
In the histories of the noble families of France,* two personages appear of the name of Chambellan,—Henri and Guillaume,—coteremporaries, and probably brothers; but it is uncertain which of them erected the residence called after their surname. Of Henri Chambellan we read, that he was receiver-general of the finances of Burgundy, vicomte-majeur of Dijon, and was married to Alix de Berci, surnamed "La Belle," by whom he had a daughter, Marie, espoused to Guy de Rochefort, chancellor of France, and *gouvernante* of Claude of France, afterwards queen of Francis I. Of Guillaume it is said that he was doctor of laws, counsellor to the Parliament of Burgundy in 1496, and ultimately chancellor of the province. He was afterwards appointed a member of the council of state of the kingdom of France, by letters given at the royal palace at Blois in 1505, and took the oaths between the hands of the king's chancellor; but being obliged subsequently to make a choice between his various appointments, he selected those of Burgundy in preference to the others.

* Lablondinière, &c.

It is not known whether Guillaume Chambellan was ever married, but the arms he bore were,—Azure, two pates de griffon, or, in chief, and in point, a tête de léopard erased of the same, and langued gules.

These arms appear on the dormer windows in the court of the Hotel, and are in a good state of preservation; they identify the building with the family of Chambellan, which important fact being once established, it becomes a matter of indifference as to which of the two brothers Dijon is indebted for one of its most beautiful edifices.

The building of the Hôtel Chambellan may be assigned to the end of the fifteenth century, and of the remains at present existing the principal point of interest is centred in the court, of which a view is given (*Plate 2*), showing the beautiful open staircase, the galleries of wood communicating with that part of the building formerly occupied by the *salle de logis*, and the kitchen and chambers above it, with the highly enriched dormer window.



The Ground Plan shows the extent of the building, and illustrates the kind of arrangement usually carried out in large houses in towns during the Middle Ages.

It has been already observed that the old front next the Rue de Forges has given place to modern buildings; originally, this space was occupied by the large *salle de logis* of the Hotel, raised one story above the street, partly for security, and partly to afford space for many domestic wants. The thorough passage is still traceable (an arrangement universal in all halls in England), and through it the interior court is reached. This thorough passage was continued across the court by means of a covered way, or cloister, which led to the entrance of a second passage, communicating on one side with a buttery, and in a straight direction with the kitchen-court. The kitchen, which has two entrances, one from the first court, the other from the kitchen-court, communicates with the buttery by means of the hatch; and it was through the latter that the dinner was served from the kitchen to the large *salle de logis*.

The open staircase in the angle of the court leads, on one side, to the chapel, and to two chambers over the kitchen and buttery; on the other, to the wooden gallery which formerly gave access to one end of the *salle de logis*.

The kitchen-court contains the well, and was once surrounded by stables and other domestic offices.

Having introduced the reader to this charming residence through the medium of the Plan, his attention will be less distracted by details if they are explained to him in the order which has been hitherto observed in describing the various parts of the building.

The remains of the covered way, and with them the doorway adjoining, are the first subjects for architectural criticism which meet us in the examination of the details; and in these there is very much to admire and to reward attention. (*Plate 3.*) The finely-shaped corbel supported by *les hommes sauvages*, so abruptly checking the growth of the mouldings of the adjoining window-jamb, forms an invaluable example of that freedom in the treatment of all points of detail so apparent in the art. The fragment of the arch which springs from this corbel would seem to indicate the presence at one time of a groined cloister, consisting of two arches, with a pier in the centre very similar to that shown in the view of a court in a house at Tours. The peculiarity of the ogee-headed doorway is the example it affords of the manner in which the tympanum is filled in with perforated tracery.

The windows in the court belonging to the kitchen and buttery are inferior in form to many others of a corresponding date, but they are remarkable because the labels continue down to the sills, and finish with base-mouldings similar to those applied to the mouldings of the jambs.

The kitchen is very massively groined, the mouldings of the ribs weathering down on to large corbels, which have a small shaft to them. The chimney-piece, with its huge projecting canopy, reaches to the ceiling, and on one side of it is the arched hatchway before alluded to. The buttery is groined, but not so massively as the kitchen, and the ribs fall upon grotesque corbels, but, where interfered with by the chimney-piece, die very beautifully against its projecting canopy.

We now arrive at the principal feature of this Hotel, viz., its open staircase, which is a rare specimen of fine masonry, most picturesque in its composition, and built, as are the other parts of the house, of a very close-grained and durable limestone. The chief characteristic of this staircase is the large proportion of void space compared with the solid supports; it has a centre newel, composed of the smaller ends of all the radiating steps, whilst more than half of the corresponding larger ends have only for their support a continuous arch-string moulding, taking the form of the rake of the stairs, and resting in the middle upon a pier very richly decorated; this arch-string moulding carries the open balustrade. The centre newel finishes at the top with the figure of a gardener carrying a basket, from which springs the groined roof over the staircase.

The chapel is approached through an ante-room. It is small, has a five-light window at the east end, and is groined in four compartments with mouldings feathered with tracery, and, in the centre, finished with a pendent corbel. In other respects every part of this chapel is destroyed, and it is now used for a wood-house.

The chambers over the kitchen and buttery have been much modernized, but two fine chimney-pieces remain; and in cupboards, as well as behind partitions, very rich doorways are still to be found.

The gallery is a very perfect specimen of wood-work of the fifteenth century, and very similar in detail and construction to that existing at the Hôtel Dieu, at Beaunne.

The roofs of the staircase and of its *tourelle* have been destroyed; the view of the court of the Hôtel Bernadon may, however, supply some idea as to what they were once like.



HÔTEL BERNADON, DIJON.

LITTLE can be said of this Hotel beyond an expression of regret that it should have been totally destroyed, and so recently as during the present century.

The plate, giving a view of the interior court, has been copied from an excellent lithograph, taken previously to the destruction of the Hotel, and published in the "Voyage Pittoresque dans la Bourgogne;" and it is hoped that the value of preserving an idea of its architecture will be a sufficient apology for introducing the subject in this work.

The *tourelle* containing the staircase is another example of that beautiful feature in all houses of the fifteenth century, and the roof which covers it appears to have been so unaltered at the time the view was taken, that it presents to us an unusually perfect specimen of the very few of this description at present remaining.

The cloister varies in date; that part adjoining the *tourelle* belongs to the Renaissance period, whilst the remaining part has a close affinity to the work at the Hôtel Dieu, at Beaune.

A well does not appear to have been forgotten, and probably it once had a metal canopy.

The original owner of the Hôtel Bernadon was one Elie Moisson, conseiller du roi et premier avocat-général, in 1509; and on a chimney-piece in the building there was the device "En Moisson loyauté." It afterwards descended to André Bernard de Bernadon, président de la chambre de comptes, and was subsequently sold, in 1760, to the town; from which time, until its destruction, it continued as a place for stores.

HÔTEL DE LA CHAUSSÉE,* BOURGES.

HISTORICAL.

THE man whose name in the days of Rabelais had passed into a proverb, built and resided in this Hotel. This was Jacques Cœur, the son of a goldsmith of Bourges, who acquired his immense wealth by commerce; with Marseilles, Narbonne, Montpellier, Beaucuire, and the whole province of Languedoc, he carried on a great trade. In all countries, also, out of France, wherein there was anything either to buy or sell, he placed factors; and it is said that his vessels covered the seas, and that his name was well known to the Saracens, as well as to other more distant people.†

When the king, Charles VII., resided at Bourges, he became acquainted with Cœur, and subsequently appointed him *argentier*, or superintendent of the finances, and master of the mint. The king had every cause to think highly of him, since it was found that under his management the royal finances became greatly improved, as also the coinage of the realm; and it was by these efforts, and the money he lent to Charles out of his private purse, that means were collected to expel the English out of France.

Besides attending to the finances of the king, we find that Cœur held the offices of counsellor and master of the royal wardrobe, and was intrusted with several important embassies, one of which, composed of certain prelates of France and lords of the court, was despatched to Pope Nicholas V., at Rome, on the subject of the grievous schism which had for some time past afflicted the Church.

Cœur, with a part of this embassy, sailed from Marseilles in three of his own galleys, and although pursued by a fleet of Genoese vessels, landed safely at Civita

* "De la Chaussée" is the correct name for this Hotel,—see Abbé Romelot, "Histoire de la Cathédrale de Bourges,"—although usually called "The House of Jacques Cœur."

† Barante, "Histoire des Ducs de Bourgogne."

Vecchia. Monstrelet, after narrating the successful issue of this embassy, and the negotiations with the anti-pope Felix, at Lausanne, proceeds to say:—"Thus was healed that deep wound in the Church by the establishment of peace and union, through the indefatigable exertions of the king of France, who had taken great personal pains to bring it about, and had spent very large sums of money in sending embassies to the different kings in Christendom to unite them in so praiseworthy an object; for the kings of France would never support any schism, taking for their guide the Holy Scriptures, which had always led them in the right way."

The great influence of Cœur had obtained for his son, at the age of twenty-five, the archbishopric of Bourges; and for his brother, the bishopric of Luçon. This influence, joined to a reputation of being "too rich," laid him open to the consequences of envy and malevolence.

The first accusation against him was the murder by poison of Agnes Sorel, "*la belle des belles*," which was made by Jeanne de Vendôme, the wife of François de Montberon, one of his debtors. It, however, being proved that the fair Agnes had died in childbed, Cœur was acquitted, and Jeanne, who is generally called the Lady of Montaigne, under the charge of lying and malice, was condemned to receive the same punishment that he whom she had accused would have suffered, had he been found guilty. The king, however, subsequently commuted this sentence to a less severe one.

Cœur, although acquitted of this charge, very soon became the victim of another. A second prosecution was raised against him by Antony Charbannes, count of Dampmartin, and the court favourite of the time. It is said that even the Venetians and Genoese merchants were not backward in urging on the prosecution, actuated by jealousy of Cœur's large mercantile transactions.

He was charged with acts contrary to the Catholic faith; with high treason; with having sent armour, and all sorts of military stores, to the Saracens, and providing them with workmen to teach them the art of fabricating arms, to the prejudice of all Christendom; also for having, by the instigation of the enemy of mankind, through avarice and other irregular passions, and in contempt of the faith of our Redeemer, sent back by force a Christian prisoner, who had escaped from the hands of the Saracens. This last seems to have outweighed every other offence, and exemplifies the temper of the times. The remaining accusations against him related to many extortions in several parts of the realm, and to his having pillaged immense sums of money from the king's treasury.

On the 29th of May, 1453, judgment was pronounced by the chancellor of France, in the presence of the king, against Jacques Cœur, who was condemned to death, and to have his effects confiscated; but the king remitted the first part of the sentence, on condition that he redeemed, at any price, the Christian whom he

had restored to the Saracens, or if that could not be done, then he was to redeem some other Christian slave from their power.

In regard to the money which he had wrung from the king's subjects, he was adjudged to repay one hundred thousand crowns; and for the many and various offences against the king, he was sentenced to pay a fine of four hundred thousand crowns, the residue of his effects being confiscated to the crown. He was also deprived of his offices, both public and private, and declared incapable of ever again holding them, and was likewise banished France. He was also adjudged to make "amende honorable"* to the king, in the person of his attorney.

From authentic documents it appears that Jacques Cœur, after imprisonment for some time in the castle of Beaucuire, escaped out of France, and went to Rome. He was there very well received by the pope, who gave him a command in the fleet then fitting out against the Turks, who had only a short time before taken Constantinople. He died in the month of September, 1456, and was buried in the choir of the church of the Cordeliers in the isle of Chios.

BUILDINGS.

In the work of M. Hazé, "*Sur les Monuments et les Antiquités de Berri*," we are informed that in the year 1443 Jacques Cœur purchased the fief de la Chaussée of Jacques Belin for 1,200 old crowns. This fief comprised a part of the city walls and three towers.†

It is not exactly known what time was occupied in the building of this Hotel; but inasmuch as Cœur lived in it previously to his condemnation in 1453, we can scarcely assign a longer period than eight years to its erection.

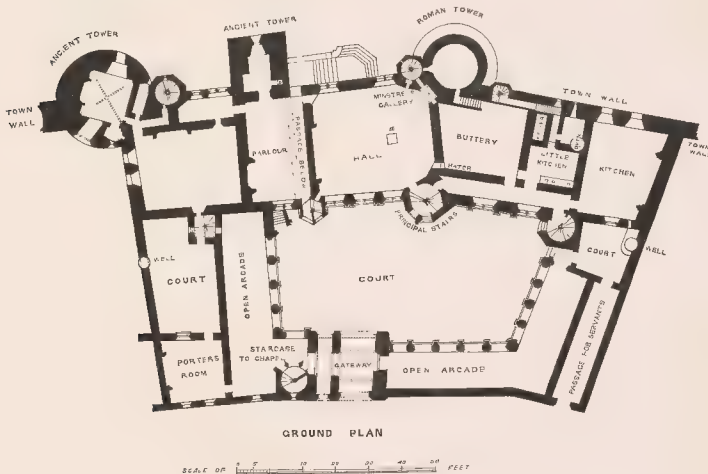
The singular irregularity in the plan of the building arises from the use which was made of the old city walls in forming a part of the foundation of the new edifice, as well as from the retention of the old towers, of which Cœur seems to have had a very good opinion, since he intrusted his treasury in one of them in preference to constructing a new apartment to receive it.

* The "amende honorable" was something very different in those days from that in ours. In the time of Jacques Cœur it was a most ignominious punishment inflicted on great offenders, who were led through the streets barefooted and bareheaded (with a burning link in their hands) unto the seat of justice, or some public place, and there made to confess their offences, and ask forgiveness of the party they had wronged. —COTGRAVE, *Note from Monstrelet*.

† Nearly the whole of the city walls were private property, having been built by private individuals, when Louis VIII. gave permission to the inhabitants to fortify the town in 1224.

The Hotel, as it was seen in the year 1450, might be considered as an excellent example of the style of town residences belonging to the class which was immediately below the monarch and the higher nobility; and it was owing to Cœur's great wealth that a person occupying the position which he did in society was able to command the erection of so sumptuous a dwelling.

At the present day, from the great changes which have taken place in the interior of the building since it was possessed by Cœur, it is very difficult to ascertain the original distribution of its numerous apartments. The Plans which are given of the Ground and Upper Floors have been prepared with as much accuracy



as circumstances would permit; and, with certain corrections, I must acknowledge having availed myself very largely of those published in M. Haze's work. The original names, also, of the several rooms have been carefully collected and set forth on the Plans, so that with the above documents before the attention of the reader, I beg to leave this part of my subject in his hands, and to proceed with a description of the architectural and other peculiarities observable in the building.

The view of the East front of this Hotel, or that next the street, with its entrance-tower and elaborate *tourelle*, is too well known to require a very enlarged description of it; still, there are peculiarities about the composition of the various parts of this front which, in an architectural work of this kind, ought not to be passed over.

Amongst the number, may be mentioned the beautiful arrangement of the

carriage-way and foot-entrance adjoining it, both spanned by vigorously-shaped pointed arches, the tympanum of the doorway of the smaller entrance being filled in with arms and sculpture. The effect of this treatment in the head of the latter is to preserve a horizontal line at the level of the springing of the larger archway, thereby realizing a solid appearance to the base of the tower, which, without it, would appear insecure, from the large proportion of void space in the two openings as compared with their abutments.

Again, another feature,—and certainly a beautiful one,—is in the large size and irregular position of the recess, with its projecting canopy, over the entrance. The opening in the wall behind this recess is modern, and may have given occasion for the opinion that the canopy was formerly a projecting oriel window, whereas it was designed to cover an equestrian statue of Charles VII.

On the side of the building next the Place de Berri may be seen the old city walls which served for the foundations of this front, as well as the remains of the towers which were incorporated into it; and it is in one of these, namely, that containing the treasury, that some work of Roman construction is yet visible. These towers are all of them carried up to irregular heights. Of the two circular ones, that to the south-west is capped by a conical roof, but the other to the north-west has a hexagonal erection of two stories surmounting it, which rises high above the surrounding roofs, and forms a sort of watch-tower. These two circular towers have both of them *tourelles*. The third and centre tower is square, and terminates with a gable of subsequent work.

The three windows of the *salle de conseil*, which look out into this "Place," have had balconies to them, and the roof over that apartment had formerly dormer windows.

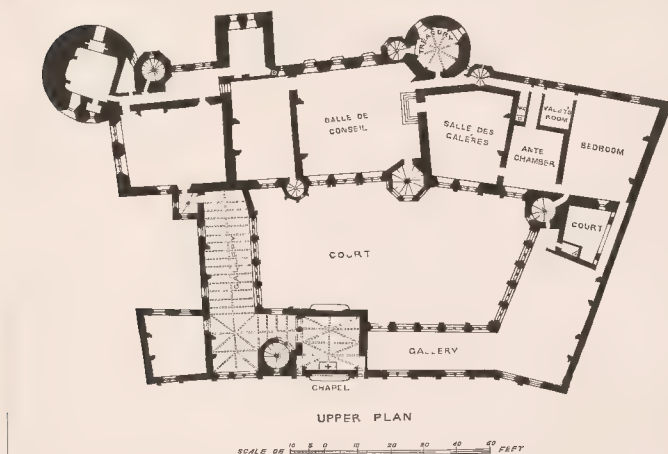
A small door from this side of the building leads to an inclined plane, which traverses the house until it reaches the level of the interior courtyard, the latter being considerably above that of the Place de Berri. It is not improbable that in this "Place" were formerly the stables of the Hotel, and that it was by means of the passage that the communication was secured to the interior court.

Upon entering the courtyard through the groined archways of the East front (*Plate 5*), the spectator is surprised at the presence of so many staircases, one almost to every apartment; and unless we attribute such an arrangement to a desire to avoid the inconvenience which had been hitherto felt in the houses of the previous century, of making the transit of one chamber the approach to another, it is very difficult to assign a cause for so great a number.

The open arcades round the three sides of the court are very large and spacious, and were used for sheltering from exposure to the weather the numerous attendants who accompanied every visitor of rank to a house of these pretensions. These arcades

are not open to the ground, but have a dwarf wall, about three feet high, running between each arch. The ceilings belonging to them have very fine foliage cornices of stone, which receive the ends of wooden beams placed about eight inches apart.

It only remains to mention on the Ground Plan the curious cellars, which are constructed in two heights, and have segmental arches over both stories; these receive light from one and the same opening on the outside of the wall.



On the upper Plan are galleries above the open arcades; they are very perfect, and in that on the south side of the court are the remains of the original wooden ceiling, which takes the form of an ogee, and is constructed with ribs, about two feet six inches apart, and is boarded between those intervals. At the entry to the chapel this ceiling becomes groined to the same ogee form, and continues up to the chapel door.

The chapel is groined into two compartments with stone ribs, which spring from corbels composed of groups of angels bearing shields. A description of these, and of the polychromatic decorations with which the spandrels of the vaulting are decorated, will be found in the notice of the Heraldry of this Hotel.

Two tribunes remain, one on either side of the altar; these are lighted by small windows, and were formerly used respectively by the male and female members of the family, as oratories. Also two rows of niches, one of which is placed on the north side, and the other on the south, over the doors of entrance.

In the head of the east window we find the heart, which, in this instance, is

twice repeated in the forms of the tracery; and at the back of the altar there once was a dosse of carved woodwork, in the centre of which was placed a picture.

The treasure-chamber, in the old tower, has also groining of stone, and some fine corbels supporting the ribs of it, one of which is remarkably well executed, and forms an episode in the romance of Sir Tristan de Lyons and *la belle Ysonde*, though it has given occasion to the idle story that it relates to Jacques Cœur, Agnes Sorel, and Charles VII.

SCULPTURES.

The Sculptures with which the Hôtel de la Chaussée was at one time enriched have not been altogether destroyed, but remain in greater number, and are in a better state of preservation, than the Heraldic decorations.

The equestrian statue of Charles VII., which formerly stood in the canopied recess over the entrance from the street, was dragged from its position by the revolutionists of 1798. This statue was of stone, representing the king clothed in his royal robes, which, together with the covering of the horse, were powdered with *fleurs-de-lis*.

In the corresponding recess, over the entrance on the side next the courtyard, there also stood, in all probability, the statue of Jacques Cœur, mounted, like his royal master, on horseback; but for this supposition we have no authority.* From the presence of corbels in the panelled decorations between the windows of some of the apartments which look into the court, it would appear that a series of sculptured figures once enriched that side of the building; indeed, throughout all parts of this edifice there are traces of the most excessive use of sculptured as well as of heraldic decorations, which must originally have been very detrimental to the effect of the architecture, inasmuch as it consequently became reduced to a secondary position in the composition of the design, or, rather, to the condition of a mere frame, wherein those decorations were set.

Of the sculptures which remain, those in the tympana of the openings at the entry of the staircase by which the chapel is approached merit attention; they consist of three *alti relievi*, and are given in *Plate 15*. The first is a representation of a priest with the aspergitorium, a chorister ringing the bell, and a poor man upon crutches asking for alms; in the second, and centre one, servants are vesting the

* The equestrian statue of Pierre de Rohan, seigneur de Gié, was placed over the entrance gateway of his castle at Verger.—MONTEAUCON.

altar, preparing the *Prie-Dieu* and missal for Jacques Cœur, and opening the door; and in the third, the members of the family are entering the chapel.

Also, over the doorway of the chapel, which is on the first floor, there is a group of figures, portraying the Annunciation: the Archangel Gabriel kneels before the Blessed Virgin, who also kneels, whilst an Angel in a similar position holds an open book before her.

At the opposite extremity of the courtyard, on the tympanum of the door at the entry of the staircase, through which the kitchen is approached, is a representation of the interior of that apartment, as shown at No. 4 of the same plate.

Another tympanum of a door is preserved in the local museum. This formerly belonged to the entrance of the chamber which is known by the name of *Salle des Galères*, and on it is sculptured a galley filled with armed men, which Hazé describes as having been polychromed.

But the principal display of sculpture is on the outside of the centre and grand *tourelle*, in the courtyard. Over the two doors are representations of sundry fruit-trees and esculent plants, to show that they conducted to the *salle à la mangerie*. From this and the forementioned examples we cannot but admire the happy and particularly elegant idea of designating the appropriation of the chief apartments and staircases of this Hotel by sculptured representations in the tympana of the doors and openings which led into them.

In the niche between these two doors there formerly was a figure of a woman holding a distaff in her hand, and a shield on her breast, which last device secured her destruction at the great revolution.

The panels between the windows of the *tourelle*, or staircase, contain two series of subjects, either one being the antithesis of the other, and forming a sort of prototype of Hogarth's Good and Idle Apprentice. In one series, Idleness is represented; in the other, Industry. Commencing with the former, we find in the first panel, two women fighting with their distaffs; in the second, two men fighting with clubs; and in the third and top one, a beggar-man and a beggar-woman; Industry is equally set forth in three panels, which contain consecutively, two women spinning, two men about to go a journey, and a man and woman richly dressed, which report asserts to be Jacques Cœur himself, and his wife, Marcée de Leodepart.

After reviewing these sculptures we may remark, that irrespective of their value as exceedingly well-executed works of art, they possess additional interest in being, both as to their character and manner of treatment, "strictly domestic."

HERALDRY.

Out of the profusion of heraldic representations with which it is said this Hotel was once emblazoned, very few specimens have escaped the destructive fury of the first revolutionists.

Of the heraldic stained glass only two of the original pieces remain; these are in the Museum, and consist of the coat-of-arms of Jacques Cœur, surrounded by a border of hearts and feathers, and sundry mottoes.

Of the sculptured arms, one specimen may be seen in the tympanum of the door of the foot-entrance, East front. This has been very recently restored, and so incorrectly as to render it of no value as a work of heraldry, beyond the example it may afford us of one of the various modes of treatment admissible in subjects of this class. On an inclined shield at the foot of the tympanum are the arms of Cœur; two trees are placed on either side of the shield, and above it is the figure of an angel holding a pot of lilies; this last symbol, however, is the mistake alluded to in the restoration, and, no doubt, its place was formerly supplied either by the helmet, or by the heart and feathers.

Two other specimens of sculptured arms are to be found in the hexagonal part of the north-west tower, and just above the circular gallery; both of these remain uninjured. One consists of an angel bearing a shield of arms, and forms a corbel for the angle of the hexagon; whilst the other, and opposite one, is in the



form of a Moor (as represented in the accompanying woodcut), bearing a helmet without any crest, and the chief peculiarity of which consists in the apertures for obtaining air being in the form of two hearts; these, as well as every other detail of

the helmet, such as rivets, hinges, and ring for attaching it to the plastron, are in very high relief.

The arms of Jacques Cœur were,—Azure, on a fess, or, three escollop shells, sable, between three hearts, gules. This last description, heraldically speaking, is false, inasmuch as the hearts gules are upon azure.*

The arms, it will be observed, are punning devices;—the hearts referring to

* The only way for accounting for this is that the hearts were intended to be proper, and I believe that charges proper can be placed upon any field.

the name of Cœur, and the coquilles, or escollop shells, to St. James, who was, in all probability, his patron saint, and from whom he derived his Christian name of Jacques.

In the chapel, upon the shields, which are held by the groups of angels, are painted the arms of Cœur, of Marcée de Leodepart his wife, and of several others; the polychromed decorations of the vaulting consist of a representation of the multitude of the heavenly host chanting the praises of our Blessed Lord and his ever Virgin Mother. These angels are painted with scrolls in their hands, bearing inscriptions.

The ground of the vaulting is azure, powdered with gold stars in relief.

We must not omit to mention the mottoes which form the borders of the stained glass, and which are several times repeated on the building, with the addition of the letters R. D., supposed to be the monogram of the sculptor. These mottoes are—

1st. "A Cœurs vaillans reins impossible."

2nd. "Taire, Faire, Dire."

3rd. "En bouche close nentre mouche." The two latter are generally found in connection; and there is a 4th,—“Dire, Faire, Taire, de ma ♥ joie.”



LOGIS-BARRAULT, ANGERS.

THE application of so unpretending a title as *Logis* to the magnificent building situated in the Rue Courte, and formerly bearing the name of Barrault, is explained by the circumstance, that all houses, however spacious, belonging to private individuals were, in the fifteenth century, in the city of Angers, classed under that denomination.*

The *Logis* more particularly under consideration was erected by one Olivier Barrault, who, in 1493, was counsellor, as well as treasurer and receiver-general of the finances, of the county of Brittany for the king, Louis XII.† He also filled the office of mayor of Angers three times, in the years 1497, 1504, and 1505.

Of the historical events for which the Logis-Barrault is celebrated, that in which the notorious Cæsar Borgia, duke of Valentinois,‡ acted a very prominent part, is not, perhaps, the least conspicuous. In this house he resided for some days, in 1497, as the guest of Barrault, upon whom, in consequence no doubt of the high office he held in the town of Angers, this honour of entertaining the duke devolved.

Cæsar Borgia had come to France to bring the bull of divorce for dissolving the marriage of Louis XII. with his queen, Jeanne, the daughter of Louis XI., thus enabling him to marry the dowager queen, Anne of Brittany. This bull, with certain dispensations, the king had demanded of the pope, Alexander VII. It is said that Borgia also came upon a mission more personal to himself, namely, to conclude his marriage with the daughter of the Lord d'Albret.

* Bodin, "Recherches Historiques sur l'Anjou et ses Monumens."

† Lobineau, "Histoire de Bretagne."

‡ This dukedom was given to Borgia by Louis XII., and consisted of a county on the Rhone, of which Valence is the capital.—MONSTRELET.

The duke of Valentinois in his progress from Italy at first entered Lyons, and thence proceeded with great state to Chinon, where Louis received him. The king being then about to perform a pilgrimage to the shrine of St. René, in the cathedral church of St. Maurice, at Angers, to pray for issue to his second marriage, the duke accompanied him to that town.

The magnificence of Borgia's progress was gorgeous in the extreme, the royal splendour being entirely eclipsed by that of the duke: so much so, indeed, that whilst the chronicler* scarcely mentions anything as belonging to the king, he enters into the minutest description of the display of the Italian prince. The retinue of the duke was as follows:—

First came twenty-four mules, on whose housings were the arms of Borgia. These mules bore the duke's coffers.

Next, twenty-four other mules, with red and yellow housings; then, twelve mules, with housings of yellow satin; and ten others, caparisoned in cloth of gold. In all, there were seventy mules.

Sixteen coursers followed, covered with red and yellow cloth; also, eighteen mounted pages, sixteen of whom were clothed with *velours cramoisi*, or crimson velvet, and the remaining two (favourites) with cloth of gold, *frisé*.

Then came six more beautiful mules, finely harnessed, conducted by six lackeys in *velours cramoisi*; as well as two other mules, covered with cloth of gold. These last bore coffers containing the richest vessels of gold and precious jewelry.

Thirty gentlemen, clad in gold and silver cloth, preceded the duke, who followed, with musicians and trumpeters, richly dressed, before him, and attended by twenty-four lackeys, clothed parti-coloured, in *velours cramoisi* and yellow satin.

The duke was mounted on a superb courser, beautifully harnessed. His robe was partly of cloth of gold and partly of red satin, embroidered with pearls and precious stones. On his bonnet, the peak of which was charged with diamonds, he wore a double row of rubies, in forms of five and six stones alternately, each stone being as large as a bean. His boots were surrounded with cordons, *bordés de perles*,—edged with pearls,—and around his neck was a collar of the value of thirty thousand ducats.

The horse before mentioned was covered with *larmes d'or*, ornamented with pearls and precious stones; and by its side a beautiful little mule promenaded the town, whose harness, says the chronicler, was covered with gold roses as thick as one's finger.

* Bourdigné.

Besides twenty-four other mules, with red trappings, &c., a large number of waggons, containing the baggage, brought up the rear of this procession.

Bourdigné also informs us, that during the duke's stay at the Logis-Barrault his *buffet* was exhibited to the principal inhabitants of Angers, and that it was composed of inestimable riches, among which there was a pearl, worked after the fashion of a ship, the size of which was bigger than a hen's egg.

Mary de Medicis, widow of Henry IV., became possessed of this *Logis*, and once made it her residence; afterwards, certain Carmelite friars occupied it for three years; then it was turned into a great seminary; and ultimately it became the central school of the department of the Maine and Loire. At the present time it is used for a Museum, Library, and a Cabinet of Natural History; so that, from the present and former appropriations of this *Logis*, it becomes no matter for astonishment that the remains of it should be so few.

The fine *tourelle* containing the staircase, and of which a view is given (*Plate 6*), will convey some idea of what the whole of this *Logis* must have been like at the time Cæsar Borgia visited it. This staircase stands in an angle of a large courtyard, the size of which remains unaltered; for although the changes in the various buildings with which it was once surrounded have been such as to obliterate the greater part of the earlier work, yet the alterations have been made, for the most part, in the original walls, by the insertion of architectural forms of subsequent dates, and by adding to the height of them, in substitution of the dormer windows and high-pitched roof by which they were formerly covered.

A part of the arcade exists in the side of the court opposite to that of the staircase, and, in design, is not unlike that which may now be seen at the Hôtel de Cluny, at Paris, although it is of larger and more magnificent proportions; the position on the Plan, however, corresponds more exactly to that at Blois, because the entrance gateway communicates with it. This arcade is beautifully groined, and in a form so very peculiar, as scarcely to admit of description, but a view of it may be seen in one of the earlier volumes of the "Magazine Pittoresque."

It only remains to remark upon the fine *tourelle*, the general exterior of which may be judged of from the view. Too much praise, however, cannot be awarded to the grace and delicacy with which the details have been executed, whilst the novelty and boldness of the system of corbels are, perhaps, unique. At one time the intermediate spaces between the windows, which are enclosed by the same mouldings, were filled in with heraldic or sculptured representations: and now that our attention is directed to that part of the composition, a careful observation should be made of the manner in which the lengthened label-moulding embraces a succession of windows.

This *tourelle* is executed, as were also the original buildings, in the fine and durable limestone of the Loire district.

Internally, the staircase works round a centre newel of not more than ten inches diameter, which top receives half the ribs of the vaulting of the ceiling. This vaulting is produced from the sides of an octagon, and the groins formed by each one and the newel are quadripartite.



PALACE AT BLOIS.

FROM the year 1391, when Louis, duke of Touraine, and brother of the king of France, Charles VI., became possessed of the county and château of Blois, down to the reign of Henri Quatre, the history of this Palace forms an indispensable link in the chain of events which mark the history of France during the same period.

The duke Louis had purchased the property of Guy Chatillon, count of Blois, for two hundred thousand francs,* which he was enabled to pay out of the dowry of his wife, the Lady Valentine of Milan. About the same time he also acquired the county and dukedom of Orleans, in exchange for those of Touraine; and taking up his residence at Blois, we find the château from that time connected with the house of Orleans until the third duke of that race became elevated to the throne of France, in the person of Louis XII., who, continuing to reside in the castle of his predecessors, ultimately raised the château of Blois to the dignity of a palace.

The edifice which previously occupied the site of the present Palace, and of which some few remains exist, was a castle of the twelfth or thirteenth century. Its arrangement was that of castles of the same epochs, having two courts, viz., the *basse*, or lower one, and that of the *cour de logis*, or upper court, and was built by the first count of Blois.† Of the existing remains of this castle we find the *salle des états*, the pillars and arches of which are of twelfth-century work; the *tour des oubliettes*, which is now found masked by the constructions of Francis I.; the *tour de foiz*, which Catherine de Medicis made into an observatory;‡ and the

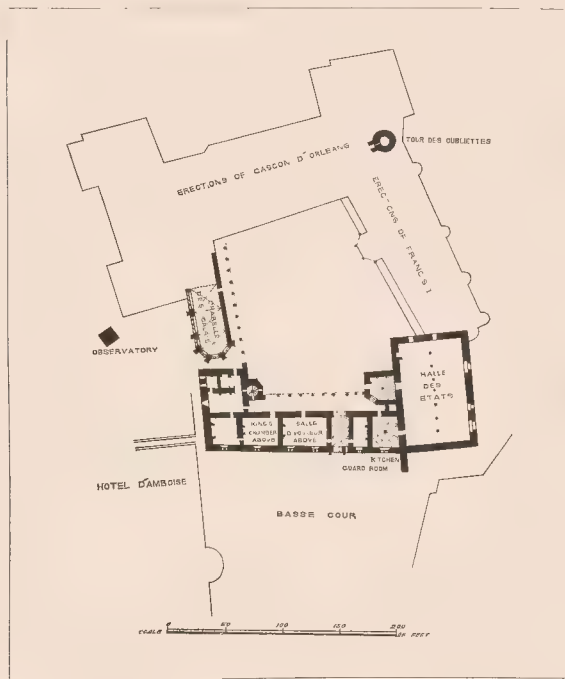
* An amusing story is given by Froissart of the sale of the property.

† The Palace of Blois affords an example of successive changes in the buildings, from the original castle to the period of the Renaissance.

‡ She built a pavilion on its summit, wherein is a stone table with a line drawn across the opposite angles; by applying the eye to one end of this line, the observer may see the grand *fleur-de-lis* which forms the highest point of the Château Chambord.

chapel of St. Calais, the foundation of which is also the work of the twelfth century.

Some buildings near the observatory are the work of the first duke of Orleans of the house of Valois; but, besides these, no other works of the period remain, either of this prince or of his successor, Charles. It is, however, to the third duke, Louis, and son of Charles, when he ascended the throne under the title of Louis XII., that we owe the erection of the *corps de logis*, or that part of the Palace which forms the subject of the following notice.



This *corps de logis* stands upon the site of those buildings wherein Louis was born, and is built of red bricks, with highly enriched dressings of stone. It consists of two staircase towers of different sizes, surmounted by high-pitch roofs and dormer windows, and connected together by an open arcade below and a corridor above. Some of the pillars supporting the arcade are diapered with *fleurs-de-lis*, and with ermine spots; others are ornamented with arabesque foliage. On the blank wall forming the opposite side of the arcade there was once painted a *Danse Macabre*, or, a Dance of Death.

The apartments on the ground-floor consisted of a kitchen, constructed with a single pillar in the centre to receive the vaulting, a small guard chamber, and sundry other apartments, the purpose of which is unknown.

The first-floor contained the bedchamber and sitting-room of the king. From the balcony of the window of the former room Louis was accustomed to converse with Cardinal Amboise, whose hotel occupied one of the angles of the *basse cour*. The window is still shown from which the cardinal used to answer the inquiries of his master.

The entrance-gateway of this *corps de logis*, of which a view is given (*Plate 7*) has a large canopied recess over it. This recess, the back of which was decorated with gilt *fleurs-de-lis* upon an azure ground, once contained a bronze equestrian statue of Louis XII., which was of Italian workmanship. Above the doorway of the foot-entrance was sculptured the figure of a porcupine, now destroyed.*

Below the statue of the king were these verses, composed by Fausto Andrelini, Louis's favourite poet, who we are told was above composing in French:—

Hic, ubi natus erat, dextro Ludovicus Olympo
Sumpsit honoratâ Regia Sceptra Manu,
Felix qui tanti fulsit. Lux nuntia Regis.
Gallia non alio Principe digna fuit.

FAUSTUS, 1498.

In the tympana of the dormer windows of the façade next the *basse cour* were the arms and ciphers of Louis and his second wife, Anne of Brittany. These memorials are destroyed, except those of the window over the entrance. This façade had, no doubt, at one time, a parapet, from the presence of the gargoyles, which are wanting on the opposite side, their place being supplied by water-pipes, for which the ornamental chases in the building still remain.

The roof is covered with the Angers slates; and the lead flashings upon the ridges of the main roofs, and those of the dormer windows, were historiated with the arms of France and Brittany, and with the badges of the *cordelière* and the porcupine. Traces of these remain, as also sundry small projections, from which it would appear that a lead ridge once completed the composition.

In the interior of the *corps de logis* no remains of coloured decorations have been preserved. The beams of the rooms were moulded; and the timbers of the attics, which are now so bare, appear as though they had once been lined with wainscot-work. There is a tradition, that the ladies of the court used these attics.

* The Porcupine, or *Porc-épic*, was an order founded by Louis, first duke of Orleans, who thereby sought to convince his rival, the duke of Burgundy, that he would be found armed at all parts. The motto of the order was, "*Cominus et eminus*,"—from far and near,—referring to the fabulous power attributed to the animal of darting out its quills.

From the description which has come down to us of the visit of the archduke and duchess of Austria to Blois, in 1501, we also learn that tapestry formed the principal decoration of the walls of the rooms: * that the fireplaces had dosselets of cloth of gold, *frisé*; and that, amongst other things, there was a gilt chain, *fort bien menuisée, venant d'Italie*.

It may be said generally of the work of Louis XII. at Blois, that there is a marked appearance of Italian influence in all its sculpture; and there can be little doubt but that the better-executed parts are the work of some of those artists whom, Philip de Commines informs us, Charles VIII. brought from Italy to decorate the château of Amboise.

Much of the foliage decorations consist of the acanthus, treated in a very graceful manner. The arabesques on the pillars of the arcade do not appear to be so well executed as the other parts; but in the little panel over the entrance door we see the Italian element, not only in the delicate sculpture, but even in some of the mouldings.

The *basse cour*, in front of the *corps de logis*, was formerly surrounded by the inferior offices of the palace, some hotels of the courtiers, and a large conventual church, in which latter building many royal personages had their obsequies celebrated before the final transit to the church of St. Denis. Louis XII. rebuilt the chapel of St. Calais,—of which two bays are destroyed,—and incorporated in its erection the remains of the former one before alluded to. From what remains of the chapel it appears to have been of some length, and terminated by an apse. The ribs of the vaulting interpenetrate upon round engaged columns, and the bosses which cover their intersection at the crown of the vault are circular medallions, containing the arms of Louis and his queen, Anne.

There was once within this chapel a tribune of wood, wonderfully carved, in which the king used to assist at the divine offices; also some very rich ornaments for the altar, and a picture of the Virgin, by Perugino. The whole of the open space, now called the *Place des Jesuits*, was once occupied by the gardens of the Palace.

These were much improved by Anne of Brittany, who had in her service several Italian gardeners in holy orders, which may explain the fact of a small oratory being attached to their residence. This oratory and residence still remain.

The area was divided into the higher and lower gardens, the latter of which were well furnished with trellised walks and small summer-houses. Of the latter, the most celebrated was in the shape of an octagon, with four niches in its sides, and was

* The reader will find this fact confirmed by referring to the illustrations of Blois in Montfaucon's "Antiquities of France."

lighted from above by a lantern. Within, it was covered with beautiful *menuiserie*, and contained a marble fountain of three stages, some remains of which are preserved in the Museum.

This little edifice was also extensively decorated with the *cordelière*; and it is said that to it Anne retired when the king, Louis, was excommunicated by the pope.

It was in this Palace that Louis XII. received the Archduke Maximilian of Austria, and his duchess, in 1504;* and we learn that these guests arrived at Blois riding on *haquenées* harnessed in red velvet, with six hundred horses in their procession. The duchess of Vendôme, who had gone to meet the archduchess, followed, with her female attendants, on a *haquenée* caparisoned in black velvet.

On the arrival of the *cortège* in the *basse cour*, the archduke was received with the sound of trumpets, clarions, and tambourines. From the entry of the *basse cour* to the door of the Palace were two ranks of archers of the guard, clothed in their *hoquetons d'orfèvrerie*, with halberds in their hands; from this door to the grand staircase were placed the Swiss; and from the staircase through the great hall to the king's chamber the space was occupied by four hundred archers.

The account of the reception is exceedingly curious, and relates how that the throne of the king was placed on a large *tapis velu* before the fireplace; how the king received the archduchess; and how she consented to kiss him, having declared before she came to Blois that she would not do so; then, how the archduchess visited the queen, and little Madame Claude, who would cry, and was obliged to be taken away; and how the archduke supped with *les Sieurs de Nevers*, whilst the king supped alone upon bread and water, as he was very pious.

All this, and much more, is told with great accuracy, especially about the various rich tapestries in the chambers, and the ceremony of taking the spicery into the chamber of the archduchess; with a description of the *drageoirs*, or comfit-boxes, and other vessels employed on that occasion.

* De la Saussaye.

PALAIS DE JUSTICE.

THE remains of these edifices are so very imperfect throughout France,—that is to say, of those which were built before the end of the fifteenth century, when the Palais de Justice ceased to be used as a residence of the chief nobility,—that I have not hesitated to review, under one notice, a series of examples, taking the *Salle du Palais* of one, the *Sainte Chapelle* of another, the Kitchens of a third, and so on until we have collected together the principal features of which each edifice was originally composed. Such a course is, I think, the more allowable since it was usual to arrange every building of this class upon one and the same plan, not only in France but elsewhere; thus our own palace at Westminster was formerly a building very similar, both in its arrangement and in the purposes for which it was used, to the Palais de Justice at Paris. The Hall at Westminster remains, whilst its corresponding building, the *Salle du Palais*, at Paris, has been destroyed; on the other hand, Paris has retained its superb *Sainte Chapelle*, but we have lost our equally fine Chapel of St. Stephen.*

At Paris, the Palais de Justice continued to be the residence of the kings of France until the middle of the fourteenth century. From that period down to the time of Francis I., although the Hôtel de St. Pol became the principal residence of the reigning monarchs, the old Palace was still used for great ceremonies of state, as well as for legislative and judicial proceedings. It was here, also, that the kings of France retired upon the occasion of their marriages; and here that they first alighted when returning to the capital.†

At Dijon and at Lille, during the fifteenth century, the dukes of Burgundy, when not in Flanders, resided and kept their courts, and had, in both cities, palaces

* The chapel of the old palace at Westminster ought to have been reproduced on its original site in the New Houses of Parliament.

† Du Breul, "Le Théâtre des Antiquités de Paris."

of a similar character to that at Paris. To the palace at Dijon the dukes summoned the estates of Burgundy, which province they possessed by right of appanage. At Lille, they assembled those of Artois and Franche Comté, by virtue of the authority which had become vested in them as successors to the inheritance of the counts of Flanders.*

The duke of Berri also, in this century, possessed the county of Berri by right of appanage, whilst he governed Auvergne, Languedoc, and Poitiers, by commission from the king. Thus at Bourges, and at Riom, this prince built entirely new palaces; and at Toulouse, and at Poitiers, enlarged others which had belonged to the former counts of those provinces.

This duke of Berri, on account of the number and extent of the palaces he erected, was styled "John the Magnificent," and "*le grand bâtisseur*."

Many other examples might be given to prove the general existence of such buildings in the great provinces of France during the fifteenth century: thus, at Aix there was a similar palace, which belonged to the dukes of Anjou in right of their title of counts of Provence; and at Rennes and at Nancy there were two others, belonging respectively to the duke of Brittany and the duke of Lorraine.

Of these numerous palaces the remains of that at Paris first demand our attention,† where the celebrated *Sainte Chapelle* testifies to the magnificence of many of the now destroyed buildings of which it was originally composed.

The venerable front of this Palace, which faces the Quai de l'Horloge, contained the ancient *Conciergerie*, or prisons. Through the well-known low gateway, flanked by the two round towers, one or more interior courts were approached, separating the great *Salle du Palais* from the prisons. In this *Conciergerie* it is said that, together with other remains of the time of St. Louis, the *Salle des Gardes* is very perfect, whilst under the present *Salle des Pas Perdus*, which exactly occupies the site of the old *Salle du Palais*, may be seen the original kitchen of the Palace, with two large fireplaces.‡

From the east angle of this front, where still rises the square tower which formerly contained the *tocsin du Palais*, and in a line with the Rue de la Barillerie, the old views of Paris represent a façade, of a date coeval with that of the *Con-*

* Philip le Hardi, first duke of Burgundy, of the house of Valois, married the Lady Margaret, daughter and heiress of the count of Flanders.

† The Palais de Justice, at Paris, does not properly come within the limit of our notice; but since, as before observed, the class of buildings to which it belongs continued to be constructed upon one uniform plan down to the fifteenth century, an anachronism is admissible so long as it may help to explain the arrangement of the now destroyed buildings of the period under review.

‡ The Hôtel du Bailliage, which was erected in the time of Charles VIII., was situated in one of these courts (*Corrozet*).—DU BREUL.

ciergerie, broken by gateways and towers, and enclosing a large courtyard, which contained several buildings, the principal of which were the *Sainte Chapelle* and the *Salle du Palais*.

A line of buildings, which, in all probability, consisted of the apartments of the king, appears to have connected these two edifices together at their western extremities. On the eastern side of these apartments there may have been two galleries, or corridors, one over the other, which joined respectively on to the two *loggie*, or open porches, at present in front of the *Sainte Chapelle*. These galleries may have afforded access, at their south ends, to the lower as well as the upper chapel; at their north, to the offices of the Palace below, and to the great *Salle* above; and at their sides to the several royal and other chambers. At their western side, the windows looked on to the gardens.

On the south-west side of the *Sainte Chapelle* was the Hôtel de Trésorier.

The great *Salle du Palais** was the largest room in Europe, and measured 216 feet in length by 84 feet in width. Du Breul states, that it was divided longitudinally by seven great pillars, which we may consider as having sustained eight arches, each arch having about 24 feet span. From the description he continues to give, it would appear that the ceiling of each of these two divisions of the room was in the form of a pointed vault, the half of which rested on one of the outer walls, and the respond upon one side of the wall of the longitudinal arcade. Both these vaulted ceilings were ribbed with a succession of mouldings, probably about four or five feet apart, and enriched with gold and colour, whilst the intermediate spaces were painted azure, and powdered with *fleurs-de-lis* in gold.

It is said that the pavement was of black and white marble, chequered in squares; this, however, may have been put down in the sixteenth century.

Ranged around the walls of this *Salle* were the statues of the kings of France, commencing with Pharamond; and beneath each king was written the name and number of years he reigned. These statues were painted and gilt; and the wainscoting of the walls was enriched with azure and gold.

To approach this hall from the courtyard there was a double staircase of stone, enclosing a newel, which contained a second and smaller staircase; this staircase is supposed to have been built by Louis XII.

The remains of the palaces of the dukes of Burgundy at Dijon and at Lille are not very considerable; still, they are well worthy of examination, inasmuch as they present to us some features in one building which have been destroyed in the other.

At Dijon, the parts of the palace remaining which belong to the period of the Burgundian dukes of the house of Valois, are the two towers, one of which, called

* This hall was burnt down soon after the assassination of Henry IV.

the Great Tower, or *la Caraffe*, or *la Terrasse*, was commenced by Philip le Hardi in 1367; Jean sans Peur, his son, continued the erection of the building, and sculptured on it his badge, which was *un rabot*,—or, a plane: this device he had selected in opposition, it is said, to that previously chosen by his rival, the duke of Orleans, namely, *un bâton noueux*,—or, a knotty staff.

Philip Le Bon completed this tower, and built the second, which was called *le Tour de Brancion*, until René, count of Anjou and Bar, was confined in it, after the battle of Bulgreville, in 1431, when its name was changed to that of one of the titles of the captured prince.

The *Tour de Bar*, contiguous to the Palace, is square, and has three floors in it; it is flanked at the south-east angle by two *tourelles*, of unequal size, which contain staircases communicating with the interior. The apartment wherein René was confined was that on the first floor, which measured 35 feet by 25 feet, had a chimney-piece sustained by two columns, and was lighted by three large windows, secured by massive iron grilles.

The second and third floors served for the gentlemen who had been made prisoners with René, as well as for the guards, whilst a kind of garret was formed in the roof of the tower for the use of the domestics. The windows which lighted René's apartment looked out on to the *Sainte Chapelle* of the Palace, and the church of St. Michel. It is supposed that the prince attended mass in the little vaulted chapel said to be still remaining in the court of this Palace.

It was in this tower that René whiled away the hours of his confinement by painting.* On the glass of the windows to his chamber he painted the portrait of his foe, Philip le Bon, and that of Jean sans Peur, which he presented to the former, with the most touching grace and humility, when that prince came to visit him.

Another portion of the Palace, which was built by Philip le Bon, is the celebrated kitchen. The outside of this building, which faces the west, has a door, but very few windows; these were formerly covered by an awning, which was attached to the wall by the hooks at present remaining.

Upon crossing the threshold, a small open court is entered, in the corner of which we find a well of great depth, and over it a stone bracket, sculptured into the figure of a lion, and surrounded by the collar and order of the *toison d'or*; from this bracket is suspended the chain and pulley for the well. By the side of this well may be seen a hatch for passing water into the kitchen, as at the Hôtel de la Chaussée.

The kitchen of the great dukes is approached from this court, and is an apartment within which an octagonal construction is formed of 60 feet in diameter. Eight

* See M. De Villeneuve Bargemont, "Histoire de René d'Anjou."

massive columns are placed, one at each of the angles of the octagon, receiving a similar number of ribs, which interpenetrate the columns after diverging from a circle in the crown of the vault. This circle is formed into a large *louvre* for ventilation. Six enormous fireplaces, two on each side, occupy three of the square faces of the octagon, and were once capable, it is said, of receiving fagots as large as small trees, and of roasting, each one, a whole ox.*

The windows which light this immense kitchen are very few, consisting of two lights only, which fill the recess answering to the fourth square face of the octagon. It may be easily conceived that an apartment having so much fire and heat scarcely needed the presence of the sun.

This recess, which contained the windows, was divided into arches, with a pillar in the centre, against which stood the seat of the *queux*, or master-cook, who from thence, with his *verge d'essais*, gave orders to innumerable culinary officers.

Several smaller remains of this Palace may still be found worked into the various subsequent buildings.

The first cause of the destruction of the original building was a great fire, which happened in 1501; after which, Louis XII. erected the chamber which contains the large chimney-piece; and it was at the same time that the Parliaments of Burgundy removed to a new building erected expressly for the purpose, and now recognised in the town of Dijon as the Palais de Justice.

The second palace alluded to as belonging to the dukes of Burgundy, at Lille, was a larger and still more magnificent edifice than that at Dijon. The part which remains is of colossal size, and consists of the chapel (very much defaced), of a fine staircase within the courtyard, and of parts of the entrance gateway.

There was also formerly a great *Salle du Palais*, wherein many of the most magnificent banquets of the time took place.

The chapel, which is approached from the staircase, has an apsidal termination formed by the sides of part of an octagon; also a transept, adjoining which there is a building with an octagon staircase, which formerly contained the apartments of the clergy who served the chapel.

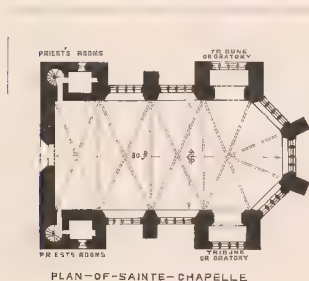
There appears to have been a lower chapel, which, in all probability, was vaulted; the upper one has very massive groining still remaining, but the building is altogether so mutilated and difficult of access that a more detailed description of it cannot be given. The staircase is a beautiful specimen of the kind, and a description of it will be found in the notice on Staircases, in the second part of this book.

* A very lively description of this kitchen may be found in the eleventh volume of the "*Annales Archéologiques*," page 123.

Of the palaces erected by the duke of Berri at Bourges and at Riom, the remains are even less than those at Dijon and at Lille; indeed, at Bourges,* little else besides a few walls are to be found; whilst at Riom every part has been destroyed, except the *Sainte Chapelle*.

A view is given of the outside of the latter building (*Plate 9*),† the interior of which, until very recently, was divided by a floor into two apartments. It has also, in other respects, sustained so much injury, that nothing has been preserved to us beyond the shell of the building and some stained glass. It is, however, of importance to note, that the *Sainte Chapelle* to the palace at Bourges greatly resembled it, and, since a very accurate description has been handed down to us of that building, it is quite possible, that by the aid of the fact in one case and of the tradition in the other, we may arrive at a correct idea of the appearance of both buildings at the time of their erection.

From the accompanying Plan we find the chapel at Riom to be about 80 feet



long, 40 feet wide, and measuring in height 60 feet to the crown of the vaulting from the pavement of the interior.

The recesses on either side of the east end were the tribunes, or oratories, of the duke and duchess of Berri; and the two projections with staircases, to the right and left of the west end, contained each a series of apartments for the clergy who served the chapel.

According to the Abbé Romelot, the *Sainte Chapelle* at Bourges was 88 feet long, 43 feet wide, 43 feet to the springing of the vaulting, and 63 feet to the crown of the same, the two last dimensions being taken from the pavement. Also, that the length was divided into five bays, in addition to which the east end terminated in an apse of three sides. This arrangement gives one more bay in number than to the chapel at Riom, yet the Abbé‡ proceeds to say, that at Bourges each bay contained a window of five mullions, which last assertion must be a mistake, since the bays at Riom, although wider than those at Bourges, can only accommodate themselves to windows of three mullions.

* In M. Hazé's work, "Antiquités de Berri," there are two views given of this Palace, taken, it is said, from two old paintings. There is also a wooden model of the *Sainte Chapelle* preserved in the Museum at Bourges.

† The *flèche* and cresting shown in this view do not remain.

‡ The Abbé Romelot is again referred to, although it is now with M. Hazé's authority.

The vaulting rested on fourteen engaged pillars, which number exactly corresponds to that of the bays; at Riom there are twelve only.

At Bourges, the tribunes, or oratories, were placed in a position similar to those at Riom, viz., in the extreme eastern bay before the apse commenced. The windows which lighted these tribunes were, however, different, inasmuch as they were divided into two compartments, of two lights each, and decorated with rich sculpture, whilst those in the tribunes at Riom are composed in the manner shown in the view which is given of that chapel.

Since it has been said that the *Sainte Chapelle* at Bourges, before its destruction, greatly resembled that at Riom, and finding from the statement which has come down to us that the former building had chimneys to the tribunes, as well as that the external parapet continued round its west end,—facts which are verified by the presence of similar features in the example at Riom,—I think we may proceed to infer that the chapel at Riom, at one time, possessed a *flèche*, as also a suitable termination to the apex of the roof of the apse, because it is of features such as these that the same authority continues the description as having formerly belonged to the chapel at Bourges.

The *flèche* at Bourges appears to have been in the form of an octagon, with three successive stages of open galleries; and the termination to the roof of the apse was the figure of a winged angel, which turned in the direction of the wind.

In all probability, there existed an equal similarity in the internal as well as in the external arrangement of these two chapels; but since little is left at Riom to assist us in illustrating this part of the subject, I shall confine myself to the record* of the manner in which the chapel at Bourges was fitted up, leaving the arrangement of that at Riom to be inferred.

Commencing from the west end, the two first bays formed the *avant-chœur*, which was separated from the body of the chapel by a screen, probably of wood, since the doors of it, which are still preserved in the cathedral, are of that material. On either side of these doors, and against the screen, there stood an altar.

The next two bays of the chapel formed the *chœur*, and ranged on the north and south sides of it were some beautiful wooden stalls. The tomb of the duke of Berri, erected to him by his nephew, Charles VII., was placed in the centre of the *chœur*, and protected by a grille of iron.

The two tribunes, or oratories, of the duke and duchess occupied the fifth bay on either side of the chapel, and somewhere in this part were placed the sedilia, which are now in one of the churches of the town.

Under the keystone of the vaulting of the apse stood the high altar, having

* Hazé, "Antiquités de Berri."

a dosse, or retable, decorated with a picture. A small circular wooden staircase,* about 4 feet 6 inches in diameter, with fourteen steps, is said to have stood behind this altar. This may have been the staircase to the *estrade*, or receptacle for one or more *chasses* containing the holy relics,† as in the *Sainte Chapelle* at Paris; and a reference to the eighth volume of the "*Annales Archéologiques*," wherein is shown the ancient *autel des reliques* in the cathedral church of Arras, will convey an idea of the arrangement of this altar.

Under the east window of the apse was placed another altar, called *Autel de Notre Dame la Blanche*, on which stood a statue of Our Lady in white marble. On either side of the altar were life statues of the duke of Berri, and of his wife, kneeling; with a *Prie-dieu* to each of them. These statues were coloured and gilded, and are now in the Lady Chapel of the cathedral.

There appears to have been a crypt to this chapel, but whether it served for an under chapel, like that to the *Sainte Chapelle* at Paris, is not very clearly made out.

This building was commenced in the year 1400, and finished in 1405, Andri Fremiot, archbishop of Bourges, consecrating it to the honour of Our Lord. It was made exempt from episcopal jurisdiction, and was served by a treasurer, twelve canons, thirteen chaplains, and thirteen vicars.

* In the cellars of the Prefecture at Bourges, this staircase is said to be preserved.

† It is of course known, that the name "*Sainte Chapelle*" is derived from the holy relics contained in buildings so called.



LANNAY LES SAUMUR.

It will not be uninteresting to turn from the consideration of the sumptuous edifices wherein the kings and princes of France resided and kept their courts during the fifteenth century, to their simpler kinds of dwellings, which were called *maisons de plaisance*. Many of these buildings still remain, and it was in them that the august personages before mentioned sought retirement from the cares entailed upon their high position.

The example selected is that remaining at Saumur, on the river Loire.

Irrespective of any architectural beauty the building may possess, there is a special interest attached to it from its having belonged to one who, although the most unfortunate of princes, must, nevertheless, be ranked amongst the most accomplished of gentlemen, and the most estimable of men. This was René, count of Anjou, and king of Sicily.

The generally-received opinion of René has been, that because he was outwitted by more subtle and astute politicians than himself, and was, in some instances, actually robbed of his fair possessions, therefore he is a personage to whose memory compassion is the only homage to be demanded of posterity; whereas, to no other cotemporary prince has France greater occasion to be thankful than to the count of Anjou.

In the institution of the Order of the *Croissant d'Or*, and the magnificent pageants which accompanied it, he sustained the reputation of those chivalrous and handsome manners which so peculiarly characterized the preceding century. His taste being refined, he exercised an unbounded patronage of the arts of Architecture and Painting, as well as of Music. He was a great encourager of science and of manufactures;* skilful in the development of the resources of the soil, and

* It was at Gault, near the abbey of Val-Saint, and two leagues from the town of Apt, in Provence, that René established the first glass-works in France. In the manufactory the king constructed a chamber,

assiduous in the care and attention which he bestowed upon Agriculture and the production of wines. In addition to these qualities, he ever evinced a most tender and affectionate consideration for his subjects when under privations; whilst in the piety and rectitude of his behaviour, the fortitude with which he endured the severest reverses, and in his ever amiable and gentle manners, the character of René presents a most enviable contrast to that of contemporaries such as Louis XI. and Charles Téméraire.

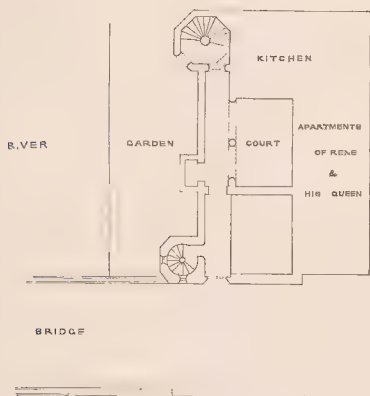
Bodin relates,—“*Recherches Historiques sur Saumur*,”—that René delighted in his residence at Saumur; and although he possessed a fine castle there, on the opposite bank of the river, he preferred a smaller dwelling, and erected one in the Faubourg du Pont, which was called by the inhabitants, *La Demeure de la Reine Cécile*.

This residence, which is also known by the name of Lannay les Saumur, must have been erected before 1456, since it was in that year that René retired to it, after his marriage with his second wife, Jeanne de Laval.

The House, as we now find it, has been much disturbed, having fallen into the occupation of various tenants. It is approached by a bridge, which crosses an arm of the Loire. The front next the street is composed of two gable erections and

an angle staircase (*Plate 10*), the door and windows of which are very beautiful, particularly the small ones to the staircase.

In the heads of the large windows, commencing from that next the door and upwards, there have been shields, and other heraldic representations, but most of these were defaced during the Revolution, as were also the sculptures and emblems of the Order of the *Croissant d'Or*. The niche over the doorway no doubt once contained a statue.



wherein he might observe the operations of the work-people; and it was owing to his care, and the skill and intelligence of the chief manufacturer, Ferry, whom he placed over the works, that they very soon considerably increased; and so great was the sale of glass wares there manufactured, that large warehouses were established for their reception at Marseilles, which supplied the neighbouring provinces, the kingdom of Spain, and the Levant.—M. DE VILLENEUVE BARGEMONT, “*Histoire de René d’Anjou*.”

The principal rooms of this House seem to have been raised one story above the ground, probably for protection, or for cellars, which latter could not very well be obtained below ground on account of the vicinity of the river; consequently, upon entering the door, a staircase presents itself, by which the first floor is approached.

I cannot speak very confidently of the correctness of the Plan of this House, because circumstances did not permit me to make a very careful inspection of it; still, it is sufficiently correct to convey an approximate idea of what were its original arrangements.

On the side of the House next the river there were, in all probability, at one time, gardens, in which it is said René took great pleasure.

He possessed, also, other small houses in the province of Anjou, to which he sometimes retired. One of these was about a league from Angers, and situated on the river Marne; to this he gave the name *Reculée*, meaning, it may be supposed, a retreat. Here was also a garden, and a gallery, from which might be seen the town and château of Angers.

This gallery René decorated with paintings in fresco, and enriched the garden with rare plants; his arms were also sculptured in marble, and placed on the outside of the walls of the house.

Of the remains of this *reculée* there still may be seen a part of the *tourelle*, containing the staircase, and the roof of the gallery supported on pillars of brick. A chapel was once attached to this House, called that of *La Reine Océile*, as well as a large hall, in which Margaret of Anjou received the ambassadors of England, and where, at a later period, on the 19th of November, in the year of her father's death, that princess renounced in favour of Louis XI. the duchies of Bar and of Lorraine.

In Provence, the small residences of René were called *bastides*, or *maisons de campagne*, such as those at Aix and at Marseilles, of which particular mention is made in his memoirs. It was chiefly in these buildings, after retiring altogether from Anjou, that he spent the remainder of his life.

M. de Villeneuve Bargemont, from whose work, "*Histoire de René d'Anjou*," the greater part of the above observations have been taken, gives an account of the gardens belonging to René at Aix.

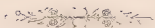
The terraces were arranged in the form of an amphitheatre, and ornamented with small towers and vases of flowers.

The galleries which connected the several parts of the *logis* contained aviaries of very rare birds, with plumage of the brightest colours, and whose warbling notes held concert with other winged denizens of the air, which fluttered at liberty on the mulberry-trees, the pines of Italy, the orange-trees, and on the thickset aromatic

shrubs. At the foot of these terraces, covered over and hung with vines and climbing plants, were numerous ponds, containing fish which could only multiply in soft waters.

The *fosses* that surrounded the château were also filled with fish.

In this garden might also be seen the *œillet* (carnation) of Provence, the roses of Provins, and, amongst other novelties, rich Muscat grapes, growing luxuriantly. In the aviaries were lodged the beautiful white peacocks, which René had just introduced into France.



PALACES AND OTHER LARGE RESIDENCES IN PARIS.

DURING the second half of the fourteenth, and the whole of the fifteenth century, the kings of France possessed numerous residences in Paris. Besides the Palais de Justice, already noticed, there was the Palace of the Louvre, which stood on the site of the present building, and the Hôtel de St. Pol. The last of these two residences appears to have been an immense structure; it was situated between the Hôtel de Ville and the Church of the Celestines, and was originally composed of the Hôtels St. Maur, Petit Muce, and d'Etamps, which had been purchased by Charles V., and connected together by galleries and other buildings. The Palace of the Tournelles made a third, and stood in the rear of that of St. Pol. Adjoining the Porte St. Antoine there was a fourth, namely, the celebrated Château de Bastille, which was commenced in 1371, under the direction of the provost of Paris, Hugues Arbriot. The fifth and last residence was that at Vincennes, which was a strongly-fortified place before it was enlarged by Charles V.

With the exception of some remains of the castle at Vincennes, the chief of which belong to the *Sainte Chapelle*,* the whole of these residences have long since been swept away. Sauval, however, in his work, "Les Antiquités de Paris," has collected together so much information respecting the Palace of the Louvre, that I have selected this example as my illustration in preference to either the Hôtel St. Pol, or the Palace of the Tournelles. The castles of the Bastille and of Vincennes, although preferred by Louis XI. to the less fortified residences of St. Pol and the Tournelles, can scarcely be considered as having been fair specimens of the palaces of the fifteenth century.

The old Palace of the Louvre, built by Philip Augustus, was repaired and enlarged by Charles V., at a cost of 55,000 *livres*.

* This was founded in 1379.

In the latter half of the fourteenth century, this Palace might have been seen in the form of a parallelogram, extending from the Seine to the Rue Beauvais in one direction, and from the Rue Fromanteau to the Rue du Louvre in the other, and partly enclosed within the city walls.

The centre of the building contained a large court, about 200 feet square, enclosing the great tower of Philip Augustus, wherein prisoners, as well as the king's bullion, were kept.

There were also four *basse cours*, which were named after the streets to which they adjoined.

The buildings were composed of a number of towers, each one being of three stories in height, and of several *corps de logis*, of two stories only, and which connected these towers together. The open ditch which surrounded the Palace was paved with small stones.

Jean de Loris, in the "Roman de la Rose," particularly notices the splendour of the Palace of the Louvre.

Pour la bouche,—by which Sauval means the offices connected with the kitchen,—there were *la maison du four*, *la paneterie*, *la saucerie*, *l'épicerie*, *la pâtisserie*, *la garde manger*, *la fruiterie*, *l'enchançonnerie*, *la bouteillerie*, *le lieu où l'on fait l'hypocras*.

Other offices are mentioned, which consisted of *la fourrerie*, *la lingerie*, *la pelleterie*, *la lavanderie*, *la taillerie*, *le bucher*, *la charbonnière*, *la conciergerie*, *la maréchaussée*, *la fauçonnerie*, *l'artillerie*, besides *celliers*, *poulaillers*, &c.

The arsenal contained chests and presses for arms, workshops for making strings for crossbows; and attached to it was a small garden.

The great garden had two of its sides covered with a trellis. In the centre grew fruit-trees and flowers, with shrubs, such as lavender, rosemary, stock-gilliflower, marjoram, &c.; and at the angles were placed four principal pavilions (besides others), alternately square and round, and surrounded by seats. There were also in this garden arbours and bowling-greens.

The king and queen had other gardens, which belonged to their apartments.

The great tower, or *donjon*, was the most conspicuous feature amidst its twenty-four satellites, or smaller towers, the names of some of which were, the *tour de l'armoire*, *tour de la librairie*, *tour de l'horloge*, *tour de la fauçonnerie*, *tour de la grande chapelle*, *tour de la petite chapelle*, &c. All these towers were covered with high roofs of slate, which terminated with *girouettes*, painted and decorated with the arms of France.

In the *tour de la librairie*, the two lower stories contained the manuscripts collected by Charles V. The windows of these apartments had iron bars, and were filled with painted glass, which was protected by *fil d'archal* (brass wire). The walls

were wainscoted with Irish oak, and the *voûtes*, or ceilings, were covered with cypress. From one of the latter was suspended a little silver lamp, and there were thirty candlesticks to light the two rooms.

Lectern-desks were also in use, and the ceilings, wainscoting, and furniture of these rooms were covered with *basse-tailles*, or carvings in low relief.*

The great staircase, which was one of the parts built by Charles V., terminated by another smaller one, about seven feet in width, which conducted to a terrace on the top of the building, eighty-three steps being required for the larger, and forty-one for the smaller staircase. The steps of the great staircase were 7 feet long and 6 inches thick, and worked round a newel 2 feet 6 inches in diameter.†

This staircase projected, to the extent of its entire size, from the face of the building of which it formed a part, and appears to have been placed in the court of the Palace which contained the apartments of the king and queen, and to which it led. It was enriched, externally, with sculptures in *basse-tailles*, and with ten statues in stone; two of the latter were sergeants-at-arms, and stood on either side of the door of entrance. Above these were the statues of Charles, his queen, the Dauphin, and the duke of Orleans, besides those of the dukes of Berri and Burgundy; and crowning the whole number, appeared the figures of the Blessed Virgin and of St. John. In the pediment of the top window were the arms and crest of France on a blue ground, powdered with *fleurs-de-lis*, and supported by angels.

Internally, at the doors which led to the apartments of the king and queen, were sculptured figures of a sergeant on guard, three feet high, and one to each door; whilst the vaulting which terminated the larger staircase rested on twelve shafts, or brackets, and converged in the centre to a keystone, carved with the arms of the king and queen. On other parts of the vaulting were the arms of their children.

The suite of apartments which belonged to the queen was raised three or four steps above the ground, and consisted of a large hall, a chapel with an oratory connected with it, a great chamber, several cabinets or private sitting-rooms, as well as rooms for the wardrobe. The king's apartments were over those of the queen, and were the same in number and arrangement. The windows of both suites looked on to the gardens, and the doors of communication between the several rooms were ornamented with *pratiqués en menuiserie*, consisting of foliage, shields of arms, and traceried panels.

* The duke of Bedford bought this library, for 1,200 *livres*, of Henry VI., and gave it to the University of Oxford.

† As the quarries from which these steps were procured became exhausted, the architect, Master Pierre Raymond, bought twenty tombs from *le Cimetière des Innocens* to enable him to complete the work.

The floors in some of the rooms were paved; in others, boarded, with mats of rush laid upon them. The walls were wainscoted with oak.

Besides the apartments of the king and queen, there were other suites in this Palace for each member of the royal family, as well as for the chief officers of the royal household. These consisted of a great chamber, a cabinet, a *garde-robe*, and an oratory, and were approached through divers halls and galleries.

The number of halls, or *grandes salles*, was six, and that of the galleries four or five.

The great hall, or *Salle Basse*, or *Salle des Gardes*, was a chamber 55 feet long by 35 feet wide, and in it banquets were given, and foreign princes received. At one end of it the duke of Aquitaine, in 1413, erected an *avant-portail*, or screen of stone, which was vaulted and enriched with mouldings, and sustained a chamber in which were placed the organs belonging to the duke. This chamber had a terrace or gallery over it, which received the musicians of the king and duke, and was protected by a balustrade.

The halls appear to have been fitted up with trestles, benches, forms, and *fauteuils*.

La Chambre aux Oiseaux was 54 feet long and 26 feet wide, and contained the royal plate, such as cups of crystal, *hanaps*, &c., as well as the vessels and furniture of the chapels. In 1431 we read, that its contents were more precious than those in similar apartments, either in the Hôtels de St. Pol and des Tournelles, or in the châteaux de Vincennes and de la Bastille.

The *argenterie*, or plate, was kept in cabinets of three stages arranged round the room; and Sauval continues to say, that the list of it, described in the registry of the *Chambre des Comptes*, is of great length.*

The great chapel of the Palace, which was 51 feet long by 21 feet wide, was entered from the great hall, through a fine portal, decorated with the statues of Our Lady and two angels holding censers; also with five other angels, playing upon various instruments of music, and holding shields of arms of the king and queen. Round the walls of the interior were thirteen figures, in stone, of the prophets, each one holding a scroll. These, as well as an oratory, were put up in 1365, the latter being for the king when he went to service.

In 1366, Jean Bernard, *menuisier* (carpenter), made for this chapel a *petite clocher de menuiserie*, terminated by a *tourelle*, and provided with a little bell.

The chapels of the king and queen were placed in the towers before mentioned. In that of the king there was, besides the usual fittings, an *armoire* filled with relics, whilst that of the queen contained, besides the altar and oratory, a *jubé de menuiserie*, very richly worked.

* The inventory of some of the vessels is published in the "Description des Objets des Arts qui composent la Collection de Debruge Dumenil." Paris, 1847.

It is said that both of these chapels had *petits clochers*, placed on the tops of the towers wherein they were contained.

But, besides the royal palaces, there were other large residences in Paris at this period, such as the Hôtel d'Angers, occupied by the duke of Anjou; the Hôtel de Nesle, by the duke de Berri; the Hôtel d'Artois, the residence of the duke of Burgundy; and the Hôtel Bourbon, that of the duke de Bourbon. There were also houses belonging to the Dauphin, to the Queen, and to the duke of Orleans; and numerous smaller hotels, such as de Trémouille, de Sens, de Jouy, d'Hercule, &c., some of which were subsequently converted into colleges.*

The gateway, and a few other parts, remain of the Hôtel de Sens; and, until very recently, in the Rue Bourdonnais might be seen the court of the Hôtel Trémouille.

Of those which have been enumerated, the Hôtel d'Artois† was not the least magnificent; and numbers, it is said, came from all parts to admire it. This Hotel contained the finest tapestries of Arras, rendered more than usually splendid by the introduction of gold, silver, and silk into their manufacture. One piece, a representation of the history of Gideon, is celebrated for its beauty, and for its having been made in honour of the institution of the Order of the Golden Fleece.

The *buffet*, also, was superb; its shelves being covered with the richest vessels of gold and silver, and each corner decorated with the horn of a unicorn,—the sole curiosities of the kind in France, with the exception of one which the king had given to the treasury of St. Denis.

In the gardens of the Hotel, upon great occasions, it was usual to erect a pavilion of velvet, embroidered with leaves and spangles of gold, and emblazoned with the arms of all the *seigneuries* of the house of Burgundy.

This Hotel stood on the Mount St. Hilaire,‡ and was composed of a *basse cour* and a *cour de logis*; the former court subsequently became the site of the now destroyed College de Cocquerel, and the buildings of the latter were incorporated with those of the College de Rheims.§

An account is also given by Du Breul of the Hôtel d'Hercule, which once stood

* A few historical facts seem to prove, that none of the private residences constructed in towns at this time were capable of defence, for when John sans Peur, duke of Burgundy, was desirous to secure the person of the duke of Aquitaine from the Armagnac faction, he fixed the residence of the young prince in the old fortified Louvre of Philip Augustus, rather than trust him in the Palace of St. Pol, wherein the king, Charles VI., resided; and the duke, to secure his own person from attack, built at the same time a strongly-fortified tower of masonry at his Hôtel d'Artois, containing sleeping-apartments; and at the same time ordered chains to be thrown across the streets leading to the Hotel.—CHRONICLES OF MONSTRELET.

† "Histoire des Ducs de Bourgogne."—BARANTE.

‡ It was surrounded by the Racs Bourgogne, Chartière, des Sept Voies, and du Clos Bruneau, all of which, with the exception of that of Sept Voies, have been absorbed in the Quartier Latin of modern Paris.

§ Du Breul.

at the corner of the Rue des Augustines. It was a very large building, and was commonly called *Maison d'Hercule*, from its halls and chambers, as well as its exterior walls having been covered with representations of the labours of that hero.

This Hotel was erected by Jean de la Dreische, president of the *Chambre des Comptes*, at Paris, who sold it to Louis de Halermin, chamberlain of Charles VIII., in 1484. Nine years afterwards, the king himself bought it, together with its furniture of metal and woodwork, for 1,000 *livres*.

To convey an idea of the extent of the households of great personages of the fifteenth century, the following extract is taken from the *preuves* given by M. Lobineau,*—"Histoire de Bretagne,"—of the "Etat de la Maison de la Reine Anne (of Brittany), pour l'année commencée le premier d'Octobre, 1498."

It consisted, he says, of *le grand maître-d'hôtel*, and twenty-two officers; *le premier panetier*, and eight others; *le premier échançon*, and six others; *le premier écuyer tranchant*, and four others; *le grand écuyer*, and seven *écuyers d'écurie*. These were the principal officers. Then, two *écuyers de cuisine de bouche*; five *sommeliers de paneterie de bouche*; five *sommeliers d'échançonnerie de bouche*; seven *sommeliers de paneterie de commun*; six *sommeliers d'échançonnerie de commun*; the *queux* of the *cuisine de bouche*, and seven others; besides one Jehan l'Évesque, *dû courant enfant de cuisine*.

Also, two *queux* of the *cuisine de commun*, and seven others, besides Jehan le Goux, *enfant de cuisine*.

Then follow four *clercs d'office*; also, four of the *fruiterie*, two of the *gardes vaisselles*; five *huissiers de chambre*, seven *valets de chambre*, besides preparers of perfumes, and those who had charge of the wardrobes; four *valets de fourverie*, and those having charge of the greyhounds *de la chambre*; three *tapissiers*; four *huissiers de salle*,—one being *huissier du bureau*; *portiers*, *médecins*, and *chirurgiens*. These complete the domestic part. Of the officers belonging to the chapel, two were *conseillers*, two *aumôniers*, besides *le grand aumônier*, and *frère Yves Mahieuc*, confessor; the *trésorier de la chapelle*, and four chaplains; four *clercs*, and five *chantres*.

The above forms only a part of the inventory, which continues with *fourriers*, *secrétaires*, *soumatiers*, *charretiers*, besides *dames* and *demoiselles*, *filles d'honneur*, *femmes de chambre*, *lavandières*, &c.

A few observations upon the manner in which some of the apartments were fitted up and furnished in the great residences we have been reviewing, will not be an inappropriate termination to this part of our investigation.

In the cabinets,† or private sitting-rooms, of great personages, one of the prin-

* One of the Benedictine Fathers of St. Maur.

† "Monumens Français."—WILLEMIN, vol. ii.

incipal articles of furniture was the high-back chair, hung with a cloth of estate, and surmounted by a canopy. Sometimes this arrangement was so simple, that the top of the canopy served for a shelf for books, &c. Then, besides the chair, there was a long bench, standing against the wall, and serving also for a chest, on the seat of which were one or more square pillows, or soft cushions, for reclining on. A case, with books in it, the front of which was protected from dust by a curtain of fringed serge. A clock, with weights; and a mirror. These last items were attached to the walls; the mirror being usually hung at the level of the eye, and sometimes enclosed in a broad circular frame, called a *chasse*, into which smaller mirrors were introduced, adding greatly to the reflection and general effect.

The windows were filled with glazing, in lead quarries of some pattern; and in the centre of the lights was a roundel, containing, within a border of coloured glass, a subject in *grisaille*.

The floors of these apartments were paved with painted tiles of some very simple design, and sometimes small pieces of carpeting, worked after the oriental fashion, were thrown over them; the walls were tapestried from floor to ceiling, or sometimes panelled with wood to a certain height, and then finished with tapestry. Of the ceilings, some were kept quite flat, others were coved, and, in both cases, lined with boarding. It was also very common to see the timbers of the floors above, and richly moulded. In almost every example, coloured decorations appear to have been more or less introduced.

The bedchambers* were fitted up in an equally beautiful manner. One of the chief pieces of furniture was the *Prie-dieu*, very richly draped, and on it was placed the book of hours. The amount of decoration on the bed depended generally upon the dignity of the person by whom it was occupied; if by any one of rank, it usually consisted of a large canopy, suspended from the beams of the ceiling by golden cords. This canopy was made of a frame of wood, on which were stretched rich stuffs, finishing around the edges with a vallance, and crested with *fleurs-de-lis*, erect. At the back of the tester, or head of the bed, was hung a dosselet, or piece of tapestry.

The framework of the bed was of richly-carved woodwork, the head of it being perforated and gilded. Against the bolster reclined a pillow, "*d'une coustille blanc comme un cigne*," and open at one end. It was usual for the curtains, counterpane, and canopy, to be of one coloured stuff. At the head of the bed it was usual to suspend a small tablet, representing the patron saint. This tablet also contained, in some cases, relics, which were supposed to afford protection against the presence of evil spirits.

On the floor, at the side of the bed, a piece of rush matting was laid; some-

* "Monumens Français."—WILLEMIN, vol. ii.

times a carpet; and near the head of the bed stood a kind of folding chair, which at times took the place of another, known as the *chaise du lit approchée, pour deviser à l'accouchée*.

Suspended from the wall, in a frame, was the *oraison*, or prayer, to be recited morning and evening. Also a little clock, with weights, and a striking bell on the top. A *buffet*, with a back either of carved woodwork, or of rich tapestry, was another piece of furniture usual to bedrooms; on this *buffet* was laid a white napkin, which fell to the ground on its two sides, and upon which were placed a ewer and basin.

Many of the beautiful specimens of chests, with their finely-wrought iron-work, which are still to be seen, were placed in these bedrooms, at the foot of the bed.

The floors, ceilings, walls, &c., of bedrooms were finished in a manner similar to those of the cabinets.

One other apartment I will select for illustration, which was the great hall, or *salle de logis*, of a palace, or other large residence. According to the usual arrangement in all halls of the fifteenth century, this apartment had a dais, at the end opposite to that from which the dinner was served. The word "dais" does not properly mean a raised step or platform, but a canopy suspended over the seat of some principal personage.

The *buffet*, which was always to be found in the *salle de logis*, contained cupboards and drawers, wherein were kept, when not in use, the less valuable pieces of plate. It was generally decorated with carved woodwork, forming a back and canopy, the former of which was sometimes hung with a piece of tapestry. On the top of the *buffet*, at dinner and supper-time, the plate was displayed, and on a shelf near the floor stood the ewer and basin for the washing of hands previous to meals.*

Upon state occasions, it was usual to display in this apartment the more costly articles of gold and silver-work on what are termed *dressoirs*. Such pieces of furniture were of temporary construction, and terminated in one or more stages, according to the rank of the owner. To the queen, five stages were proper; to duchesses, four; countesses, three; knights bannerets, two; and to simple noble ladies, one. In every case these *dressoirs* were covered with tapestry, and they sometimes had a canopy over them. The chief pieces of plate displayed on them were, the *nef*, or vessel, made of precious metals, which contained a knife and fork, spoon, &c., and the *pièce d'essai*; ewers and basins, salt-cellar, *drageoirs* or comfit-boxes, flagons, *hanaps*, &c.

The state banquets must undoubtedly have been very sumptuous spectacles.

* Refer to Froissart's account of the duke of Brittany's interview with Charles VI. at the Palace of the Louvre.

The *écuyers*, or esquires, who served at them were mounted on fine chargers, covered with cloth of gold, each relay of dishes being brought in to the sound of flutes and hautboys.

The more choice services were, of course, reserved for the prince, or other distinguished persons, to whom the banquet was given.

The table of festivity, placed in the large hall of the palace, or château, was covered with immense *surtouts*, or *entremets*, representing fortified towers in pastry-work, as well as entire towns, both decorated with gold and silver ornaments, and filled with living animals and birds.

On many of the dishes the arms of the principal guests were drawn and emblazoned with great skill. But the part the most *soignée* of the banquet was the serving the roast meats and dessert on vessels of *vermeil* (silver-gilt) and on chariots of gold, of various forms; and amongst these viands were some of a very costly kind, such as peacocks, herons, and swans.

Different *intermèdes*, or interludes, of extraordinary designs, varied the courses, and as the greater part of these took place near to the table itself, the hall was always guarded by archers, in the livery of the prince, lest the crowd, who were admitted to the hall, should interfere with the effect of the spectacles.

The quantity of gold and silver plate used at these banquets would appear fabulous, if authenticated inventories did not exist in which particulars are given.

Before the banquet terminated, the *drageoirs*, or comfit-boxes, containing spices, and covered over with napkins, were carried in by a *poursuivant d'armes*, and passed amongst the guests, who during the time drank largely of hypocras, pimento, claret, and mulled wines, out of cups, or *hanaps*, of crystal, with large brims and feet of *vermeil*.

As an example of one of the most celebrated banquets of the fifteenth century, I will cite that given at Lille by Philip le Bon, duke of Burgundy, on the occasion of his receiving the vows of certain chevaliers and gentlemen for the protection of Christendom against the Turks.

The principal advisers of this *fête*, the preparations for which lasted more than three months, were Sir John de Lannoy, seigneur, notorious for his invention and taste in novelties; an esquire, named John Bendant; and Sir Olivier de la Marche, an old page of the duke of Burgundy's, and who afterwards wrote the memoirs of his time. The duke occupied himself incessantly with the details of this *fête*, which were kept quite secret, in order the better to surprise the court of Burgundy.

In the morning of the 14th February, 1454, and previous to the banquet, a tournament was held. Adolphus of Cleves was the holder of an enterprise of arms, under the name of the Chevalier du Cygne; the prize of the joust being a golden

swan, attached to a chain of gold with a ruby at the end, and which was presented by the ladies to the successful champion.

After the tournament, the grand public feast was given in the great hall of the palace, which was hung with fine tapestry, representing the Labours of Hercules. Its five doors were guarded by archers, clad in grey and black, the livery of the duke of Burgundy.*

On the table of the duke were placed sundry *entremets*, consisting,—1st, of a cross church, made “after a beauteous fashion,” with stained-glass windows, bells, and a choir with children chanting to the sound of an organ; 2nd, a fountain, in the figure of an infant, casting forth jets of rose-water; 3rd, a ship, with masts and sails, and its sailors climbing the rigging; 4th, a field, planted with flowers and shrubs, with rocks of rubies and sapphires, and in the midst of it a fountain, representing St. Anthony on his cross.

On a second table appeared other *entremets*: 1st, a large piece of pastrywork, containing twenty-eight live people, playing on different kinds of instruments; 2nd, the Castle of Lusignan, with its fosses filled with orange-water, and surmounted by the fairy Mellusine, with her serpent’s tail; 3rd, a desert, with a tiger and serpent, combating together most furiously; 4th, a representation of a fool riding on a bear.†

The buffet was resplendent with vases of gold, silver, and crystal. It was surmounted by two columns; on one stood the figure of a female, half robed in a white drapery, embroidered with Greek letters, her breasts spouting out hypocras. A lion *vivant* was tied to the other column by a strong chain of iron, and on the column were written the words, *Ne touchez point à ma dame*.

Around the hall, galleries were erected for spectators, a great part of whom were in disguise, and consisted of ladies and gentlemen of rank, who had come from a distance to witness the spectacle.

The duke Philip was dressed with unusual magnificence, the jewellery he wore being, it is said, of the value of one million of golden crowns.

When all the guests were seated, the dinner was served. Each course, consisting of forty-eight kinds of meats, descended from the ceiling, on chariots of gold and azure.

For the grace before commencing the repast, the musicians in the church and in the pastrywork sang a very sweet chant.

Then commenced the *intermèdes*, or interludes. Two trumpeters, seated back

* The livery of Anjou was *verd naissant*; Lorraine, *jaune*; Champagne, *bleu*; Brittany, *noir et bleu*; Flanders, *verd foncé*; Blois, *aurora*.—OLIVIER DE LA MARCHÉ.

† M. Berante, in his “*Histoire des Ducs de Bourgogne*,” continues to describe numerous other representations, besides those belonging to a third table.

to back on a mule, gave a flourish of trumpets in making the round of the hall. Afterwards appeared an enormous wild boar, and on its back a monster, half man half griffin, carrying on his shoulders a man.

A curtain of green silk was then drawn aside, and the history of Jason and of the *Toison d'Or* was played, in honour of the Order the duke had instituted. The bulls vomiting flames are subdued by Jason, and attached to the plough; he kills the dragon, and draws out its teeth, which change themselves into soldiers: all this representation was executed with singular skill. Afterwards appeared a white stag, with decorated horns; then a dragon, spouting fire; and last, a chase *en vol*,—two falcons in pursuit of a heron.





VIEW NEXT THE STREET.

HÔTEL DIEU, BEAUNE.

It would not be easy in the nineteenth century to find anywhere a more perfect specimen of mediæval art than this costly work of charity, by which Nicholas Rouallin, seigneur d'Authune, and chancellor of Burgundy under Philip le Bon,* has immortalized his name† in the beautiful town of Beaune, near Châlons-sur-Saône.

* Rouallin was chancellor to the dukes of Burgundy for forty years, and appears to have very faithfully served them; he is, however, accused of having been greedy of money, and very eager to enrich himself; and upon more than one occasion, when the duke Philippe heard of some new act of avarice on the part of his chancellor, he would say, *Ah! Rouallin, c'est trop*. Rouallin died in 1462, of paralysis, at Autun.—M. DE BARANTE, "Histoire des Ducs de Bourgogne de la Maison de Valois." Brussels edition, vol. ii., p. 195.

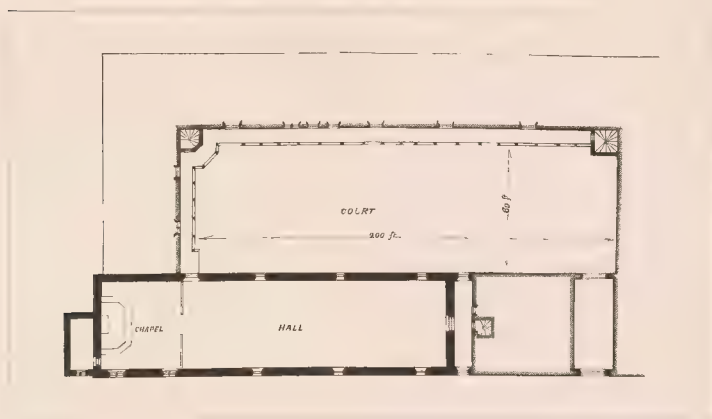
† When Louis XI. was told of this act of munificence, he gave the sarcastic reply, *Il a tant fait de pauvres, qu'il est bien juste qu'il leur donne un hôpital*.

This Hospital was founded in the year 1443, and was dedicated to St. Anthony. A bull, obtained from Pope Eugenius IV., rendered it exempt from episcopal jurisdiction, and secured full power over its officers to the successors of the founder. John, the son of Nicholas Rouallin, after making extensive additions to the buildings, caused it to be re-dedicated to St. John the Baptist; and again, in the year 1618, when the Hospital of the Holy Ghost, in the town of Beaune, was incorporated with it, the Hôtel Dieu received a third dedication.

The first *hospitalières* came from Flanders, and brought with them the rule and habit of the Beguins of Malines, which are still retained. It is said that the first superior of the Hotel was deposed by the founder, because she had "*une façon de parler fort rude, et maltraitait les pauvres, voire les sœurs, leur donnant parfois la discipline fort asprement.*"

A more complete expression of the sentiment of the Middle Ages could scarcely be realized anywhere so fully as in the court of this Hospital, with its cross, its well, and its fragrant myrtles.

The buildings remain almost entire, capped by their original lofty roofs and ornate dormer windows, all bristling with *girouettes*, which sparkle in the sunlight.



A simple and beautiful cloister surrounds two sides of this court, above which is an open gallery, approached by two staircases. The access to the wards is from this cloister and gallery. On the third side of the court runs the long hall, now used as a ward for patients, and is covered by a bold waggon-roof, after the French fashion. The east end of the hall is screened off by a metal *grille*, to the extent of two bays, thus admitting of the sanctuary of a chapel, which is fitted up with

an altar. Behind this sanctuary is a small sacristy, containing a charming silver thurible of the thirteenth century. A similar arrangement is to be found in the Hôtel Dieu, at Cambrai, with its original wooden screen separating the hall from the chapel.

At the west end of the hall is the thorough passage, communicating from the street to the court, and over the entrance doorway a singular wooden canopy. The knocker and speculatorium to the door are beautiful works of art.* The roof of the hall is crowned by a very fine and lofty *flèche*, which contains the bells.

On the right of the thorough passage above mentioned are the refectory, kitchen, and apartments of the twenty-five Sisters of Mercy by whom the Hospital is served.

The interior arrangement of the wards has been much disturbed, and chiefly in the time of Louis XIV., when most of the floors were removed, and the two stories of the building thrown into one;† but the kitchen remains in a very perfect state, and in it is still seen the ancient *camaliere*, or crock.

Plate 11 represents the interior of the court of the Hospital, which has been already noticed; and a reference to the Ground Plan will convey to the reader a fair notion of the extent and disposition of the buildings. Plate 12 is a view showing a part of the court in connection with the western staircase.

On the whole, the great characteristic feature of the building is the beautiful expression given by the architect to its individual parts; the simple, long, uninterrupted range of roof over the hall, finely contrasting with the complex arrangement of the cloister, the gallery, and the irregular-sized dormer windows, whilst the harmony of their various parts with each other, and with the hall, is admirably contrived, and secured by the prominence given to the horizontal lines over the vertical. Indeed, the feeling of perfect repose to which the aspect of the court gives rise is caused mainly by the great controlling influence of this horizontal element; the power of this in subduing and massing together innumerable small forms essential to the requirements of the institution, but which, under ordinary treatment, would produce an irritating effect, is in this instance of the Hôtel Dieu, worthy of most careful study.

After the pope, Innocent III., at the end of the twelfth century, had erected at Rome the celebrated Hospital of the Holy Ghost, many establishments of a similar kind were founded in France, and were served by *frères hospitaliers*. The buildings of which they were composed consisted of three *corps de logis*, viz., the conventual residence of the brothers, the church, and the hospital properly so called. The

* Refer to notice on "Knockers," Part II

† There is an altar, properly vested, placed in each ward.

expenses for the maintenance of the poor and sick were defrayed out of certain gifts and foundations made by charitable persons, as well as out of money collected by the brothers and by the communes.

Within the Hospital it was usual to find a dispensary for medicines, a library, &c., and besides the ordinary rooms for the sick, sundry apartments for the wounded, and for patients with contagious diseases. The beds of the sufferers were placed in parallel rows, and in each room there was an altar. The great room at the Hospital at Dijon is 274 French feet in length by 34 feet in breadth. This building was erected in 1504.*

Shortly after the first crusade, we find the appearance of that dreadful disease, the leprosy, which for at least three centuries continued to be the scourge of western Europe; and, indeed, would almost appear to have been sent from the East to retaliate the injuries she had sustained from that quarter. Nor did it disappear until long after the last of these expeditions.

At first, the lepers were received into the general hospitals, but very soon the alarming contagiousness of the complaint rendering extra precautions necessary, separate hospitals began to be erected, many of which were founded in our own country.† The more usual method of proceeding, however, was to isolate the lepers in small houses in the outskirts of a town, in connection with a small chapel dedicated to St. Lazarus or St. Giles. The ceremonies performed over the unfortunate individual declared attainted with the complaint were most imposing:—first, he was considered *de facto* as a dead man, and as such received the last offices of the Church, no one point of the full ceremonial being omitted;—the *chapelle ardente*, the tolling bell, the funeral pall, and lastly, the handful of earth placed upon his head by the priest, all contributed to the solemnity of the rite. When once declared a leper, he was allowed to approach no person or habitation without giving warning by means of a clapper, which latter article, together with a wooden bowl for alms, were his invariable companions.

The disease and its fabled remedy (a bath of virgin's blood) have formed the subject of many a romance, from the twelfth century down to our own time, when Longfellow has revived the subject as the plot of his exquisite poem, the "Golden Legend." The continuation of Chaucer's "Troilus and Cressida," by Henderson, the Scotch schoolmaster, gives us a very complete picture of the state of these unfortunate people during the Middle Ages.

The following Note contains some observations upon the management and relief of the poor of Paris, and is almost a literal translation from parts of the work of

* Battisier, "Histoire de l'Art Monumental."

† St. James's Palace was originally a hospital for lepers.

Du Breul, "Le Théâtre des Antiquités de Paris. This author lived in the sixteenth century, but his remarks in general apply to institutions which had their foundation in preceding ones; consequently, they will be found to throw considerable light upon the treatment of the poor in large towns during the Middle Ages:—

The management and general relief of the poor of Paris was conducted and administered by thirty-two distinguished personages; viz., six of the king's counsellors in his Court of Parliament, one of the lords of the Treasury, two canons of the Church of Paris or of the *Sainte Chapelle*, three doctors or bachelors of divinity, four advocates of the Court of Parliament,* and sixteen others, either nobles or bourgeois, chosen out of the sixteen large parishes or quarters of Paris, and nominated by the churchwardens. These last undertook to superintend the distribution of the relief, each in his own parish; to collect the alms both from house to house as well as in the churches, to make lists of such as were due, to visit the poor, and to strike off from relief those who were cured, or who were found without the distinctive badge of a cross of red and yellow cloth, which they were expected to wear on their right shoulder as a mark of recognition; they also made report of the whole to the Bureau of Management, and, as commissioner bourgeois, accompanied by the provosts of the markets and aldermen of Paris, they were presented to the Court by Mons. le Procureur-General du Roi. They then took the requisite oath, and were appointed Commissioners for the Poor, to serve for two years without pay or profit, *sinon la grâce de Dieu*.

In the proper discharge of these duties, the thirty-two commissioners, or a good number of them, were to meet usually twice a week, on Mondays and Thursdays, at one or two o'clock, and sometimes on festival-days, at their Bureau near the Hôtel de Ville, when they attended to the affairs of the poor, assessing such persons as refused to contribute relief, and paying over legacies, testamentary gifts, arrears of dues, &c., to the receiver-general for the poor. Certain small sums were placed in a strong chest, the keys of which were kept by the commissioners, and a register made of its contents. These sums were distributed *en plein bureau*, to poor persons and strangers travelling or returning to their country, the receiver-general making due entry of all receipts and payments thereof in the register.

They also attended to hear and answer the petitions of all poor, who came thither from all parts to have their cases considered, medicines given, and their children placed in the Hospital of the Holy Trinity, or elsewhere to trades, for all of whom provision was made by the commissioners according to the necessity and quality of each poor person.

Besides these commissioners, there were numerous others officers, &c.; viz., the receiver-general, who was usually some rich and distinguished bourgeois, elected every year, and whose office was to receive and pay all necessary sums for the poor, and to render account at the expiration of his office in presence of the commissioners and governors of the poor.

There was also the *procureur*, or recorder, who registered and signed all the orders of the commissioners, and made lists of the inhabitants of the parishes to be assessed, or distrained upon if unwilling to contribute.

Then, a bailiff or judge *des pauvres*, whose duty it was to assist the commissioners in confining or correcting such persons as were found begging about the city,—mendicancy being forbidden by the Court of Parliament under pain of flogging, on account of the diseases and infectious disorders which it tended to propagate, and because it was not right that imposters should benefit by the alms which ought to belong to the really poor. The bailiff had twelve sergeants or officers under him for carrying out this part of his duty, and the same rule prevailed with regard to the precincts of the palace and the churches; all persons being enjoined by royal command, under penalty of imprisonment, not to impede the bailiff's officers, churchwardens, and others, in the exercise of their office, but to aid them in the suppression of vagrancy and imposture.

Another officer's duty was, to receive the alms of the prelates, chapters, convents, colleges, &c., and to pay all such sums and their arrears to the receiver-general within three months.

A physician and surgeon, also, were elected annually, to visit the sick poor, and administer all that was necessary, free of charge, and with no pay for themselves, *sinon la grâce de Dieu*.

* These first sixteen formed the Council, although elsewhere termed Commissioners with the remaining sixteen.

Further, all the master barbers of the city and faubourgs were compelled to attend, without compensation, at the Bureau of Management, out of whom two were chosen to assist, for a month at a time, in the inspection of the poor and detection of impositions. In cases of long or difficult treatment, one barber or surgeon was permitted to receive a small payment.

In each of the sixteen quarters, or large parishes, there was also a collector, who received the alms from house to house according to the list of the recorder, and paid them duly every year, or when directed, into the bureau. And, besides these officers, a distributor for each quarter, who every week distributed the alms to the poor of his quarter or parish, according to the lists or orders of the recorder, making his return to the receiver-general.

Those who desired relief, or medicines, &c., presented their request to the commissioners, at their bureau, upon which they were interrogated, and inspected by the barbers or surgeons. Their application was then sent to the commissioner of their quarter, who visited the applicants at their homes, in company with three or four of his neighbours, to inform himself as to their poverty, the number of their children, &c., and the length of time they had resided in Paris. If they were found to have been only a short time (less than two or three years), or to have come expressly for the purposes of vagrancy, they were sent back to their proper place of residence. The commissioner of the quarter then made his report the following day to the bureau, together with that of the surgeon, and relief was then prescribed according to the merits of the cases, and given, either in certain sums, or by the week, or for life, as the commissioners thought best; but always on condition of the applicants wearing the prescribed badge. Their children also received relief, or were placed in the Hospital of the Holy Trinity, which was supported by the bureau.

At the Hôtel Dieu, the sick poor were received and lodged without any restriction, wherever they might come from, and (with one exception) whatever their disease might be.

Upon entering the hospital, the name, age, and country of the poor person were registered, an inventory made of his clothes and money, which, upon his departure, cured, were duly returned to him. In case he died whilst an inmate, his body was wrapped in a cloth, and buried at the expense of the Hospital.

Even such as were afflicted with a loathsome disease (if contracted through no fault of their own), were committed to the care of certain barbers, and cured at the expense of the Hospital. To others whose complaint was the consequence of vice, a certain portion of relief was given, but no further attention.

Persons with leprosy were received and supported at the Infirmary of St. Lazarus, on the order of king's grand almoner, or his vicar-general, who was also a commissioner of the Bureau of Management.

Others, afflicted with gangrene, or St. Anthony's Fire, were placed at the Hospital of St. Anthony, if inhabitants of Paris; or if strangers, they were sent back with money to other infirmaries nearer their own residence.

Numerous other poor persons incapacitated from work, such as young children or old men and women, who were not able to get their living without relief, were provided for according to their circumstances and necessities.

Children deserted by their parents, or found exposed in the streets, were placed at an institution called *La Couche*, near Notre Dame, where they were supported by the bishop of Paris. Children whose parents had died at the Hôtel Dieu were maintained and instructed in religion at the Hospital *des Enfants Rouges*, and afterwards placed out to trades at the expense of that Charity.

The orphan children of the poor of Paris and the faubourgs, if born in wedlock, were maintained at the Hospital of the Holy Ghost;—boys, under twelve years of age; girls, under ten. There they received religious instruction; the boys being placed to trades; the girls, when old enough, married at the expense of the Hospital, if they had no means of their own. If any of the children had property, it was duly restored to them when grown up, or upon their marriage.

Other poor children, with only one parent living, were admitted to relief for a certain time, till they were eight or nine years old, and were then placed in the above-named Hospital at the charge of their parish, and there properly instructed, and afterwards put out to trades.

All children under eight, whose parents were poor *artisans* of Paris or the faubourgs, were admitted to relief by the commissioners, and maintained at the expense of the Bureau of Management, some being brought up at home by their parents or friends, who received weekly a certain sum for their support until the children were old enough to learn some trade, either in Paris itself or at the Hospital of the Trinity, where they were instructed in various employments by *artisans* kept there for the purpose.

Such poor persons as had known better days, were relieved privately by the *curés* and churchwardens of their parishes, out of funds collected for them amongst their fellow-parishioners, due regard being had to their poverty and circumstances.

As a further instance of the charitable devotion of certain distinguished persons of Paris, a fund was placed in the hands of the commissioners, for clothing every year, for ever, two hundred poor persons on a particular day.

There was also the hospital Des Quinze-Vingts, of only small dimensions, for fifteen blind poor, of whom as many were maintained as the place would hold, the rest being placed on the general relief fund.

The hospital Des Audriettes, for a number of poor widows.

The Hospital of St. Catherine, Rue St. Denis, for the maintenance and lying-in of poor women, whether married or otherwise, and for the interment of poor persons drowned or killed.

Also, the hospital Des Filles Dieu, for poor pilgrims, females, and strangers, travelling through Paris, and for the supplying bread and wine to criminals who passed by on their way to execution on the Gibet de Montfauçon; poor travellers generally being relieved at the Bureau, or at the hospitals where they were lodged for one night (unless sickness detained them longer), as at the Hospital of St. Gervais and the Hospital of St. Catherine.



PART II.

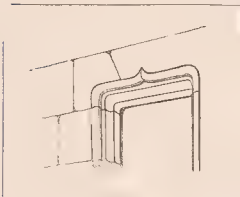
It must be clearly understood, with regard to anything I may have remarked, or may still observe, concerning the French domestic architecture of the fifteenth century, that I by no means consider it either as the very best development of the domestic art of the Middle Ages, or that I wish to recommend it as a perfect model for modern imitation. I view it simply as a very good style of art, which belonged to a comparatively debased age, and as being infinitely superior to that which was contemporaneous to it in our own country. Now the peculiar excellence of the style of architecture under consideration consists in two things: First, in the distinct and individual expression which is given to every member of a building,—Secondly, in the great beauty and energy with which the details are executed; and it is especially in this latter peculiarity that we find it to be so far superior to our own domestic art of the Tudor period.

To recommend, however, at the present day, the erection of houses such as those in Burgundy and on the banks of the Loire, would be to recommend almost an impossibility, inasmuch as they belong more particularly to stone-producing countries, and their execution would be found to require both greater skill in our workmen, and a larger expenditure, than the present practice of architecture admits of. Nevertheless, it is quite possible to obtain many useful and valuable suggestions from a careful study of the composition of these buildings and of their details. Thus, we may learn to employ fewer and bolder mouldings, and to avoid making them all of one size (as is too often the case). We may not be able to enrich the exteriors of our staircases with sculpture and heraldry, but we can follow the example of using sculptured foliage only where it is perfectly appreciated, and of making one broad leaf perform the duty of half a dozen small ones; and there can be alleged, we think, no very valid reasons why high roofs, large dormer windows, and *girouettes*, with their beautiful accompaniments of skill in metal-work, are not as applicable at the present time as in the fifteenth century.

W I N D O W S.

WALL WINDOWS.

THESE, for the most part, are separated into two lights by mullions, and into divisions in height by one or more transoms; in the greater number of examples they have horizontal heads, composed of one or more deep stones. When, however, these heads are enriched with tracery, that decoration is seldom perforated, as was usual in English art, but merely assumes the character of a surface ornament.



The accompanying Woodcut shows the simplest kind of head, which, for strength of construction, as well as for solidity in appearance, is worked in stones of great depth. The mouldings, it will be seen, are slightly curved at the angles, whilst in the centre they rise to a point.

The next example is taken from a window at Tours; the head of which, although constructed like the first, has the addition of a label-moulding; and we see equally in this, as in other and more enriched examples, that the

horizontal construction has not been sacrificed to the decoration.

From these specimens, and the observations appended to them, we may gather the value of the principle of giving prominence and emphasis, if such words may be allowed, to all horizontal constructions when applied to void spaces, and of not letting the presence of a label-moulding, or other decoration, enfeeble the force of that which, if treated like the instances we have pointed out, must impart great vigour and energy to the effect of a building. This effect may be further increased by attention to the size of the lights of these windows, which, in some cases, are as wide as three feet; care, of course, being taken to proportion the jambs and mullions to the sizes of the openings.

It is not, however, unusual to find a large window with simple details in connection with another of equal size and more ornate decorations. Such an union was not fortuitous, but the result of a principle of giving a truthful expression to the purposes for which every part of a building was designed. Again, this method of designing windows goes very far to prove that the mediæval architects did rely for effect upon the shadows in the openings, and not upon the ornaments which surrounded them.



The mouldings of these windows admit of great variety; those of the jambs, which also continue round the heads of the windows, generally consist of a succession of filleted boutells, separated by hollows. These fillets become very prominent members, inasmuch as it is by them that the system of interpenetration is chiefly carried out. The mouldings of the mullions are formed out of part of those of the jambs, and these, when placed upon corresponding planes, severally interpenetrate with all mouldings of which the window is composed.

It is useless to enter further into a description of a system of mouldings so complicated and variable, since drawings and—what is better—the examples themselves are the only lucid exponents of subjects of this kind.

The mouldings of the jambs and mullions always finish with bases on the sills of the windows; each base corresponding in size, and varying in contour, according to the member to which it belongs. Here the most beautiful curves are the result of the blending of these bases the one with the other.

The jambs are often enriched with foliage in the hollow mouldings, besides which they sometimes have buttresses, more or less complicated in their design, according to the importance of the windows to which they belong. The sills are a characteristic feature of these windows, projecting very boldly from the walls, and having few mouldings beyond a large hollow, which is very often enriched with foliage. These sills are canted at the corners, and form charming deposits for pots of flowers, for which purpose they were doubtless designed.

Oriel or bay windows are very rare in France in the domestic buildings of the fifteenth century. There is one at the Hôtel de Cluny, at Paris, but that belongs to the chapel. It is, however, not unusual to find outside balconies to some of the windows, as at the Palace at Blois, and that of the dukes of Lorraine, at Nancy. The absence of such features as oriel windows may be attributed to the fact, that the greater number of the apartments of a residence looked into a courtyard, surrounded on all sides by buildings, wherein a projected canting window could not serve the purpose of collecting the rays of the sun from more than one aspect.

DORMER WINDOWS.

Very many of the remarks upon wall-windows are referable to dormer windows, and these we shall not repeat. One great difference, however, is, that the same prominence is not given to the horizontal construction of the head as is apparent in wall-windows. The heads of these windows, although equally found to be square, admit of a very large amount of decoration in what may be termed their tympana, which are sometimes arched, and filled in with tracery, or with sculpture; more frequently, however, these spaces are selected for a display of heraldry.

A gabled and crocketed pediment crowns the composition, which springs from pinnaced buttresses placed on either side of the windows. On the apex of the gable there is usually an *épi*, or *girouette*, and on the ridge of the roof a cresting of metal-work, with historiated flashings.

The effect of this very characteristic feature in the domestic architecture of the fifteenth century would be valueless—indeed far better away altogether—if it were not backed by the high-pitched roof of the main building. Except for this lofty neighbour, it never would have been developed to the size we find it; and all the finery in which it luxuriates is only admissible, so long as it does not expose its outline to the sky.

Kept, however, in subjection to the main roof, the dormer window becomes of invaluable assistance in connecting the walls with the covering of a building, and in modifying the effect of the abrupt junction which would otherwise be apparent.

The most ornate specimens of dormer windows are in the Hôtel de Ville, and the Hôtel de Bourgheroulde, at Rouen. The Hôtel de Cluny, at Paris, also furnishes some beautiful specimens, as does the Hôtel de la Chaussée, at Bourges, and the Palace at Blois.

DOORS.

ALTHOUGH very important members in domestic buildings, they are neither so varied in their forms nor so valuable, as the media through which to convey any particular force and expression of character to a piece of architecture, as the windows.

They may be classed under those for external, and those for internal, purposes, but it is seldom that either of them are ever found to be very wide,—certainly never very high; and if in a building a degree of importance was required for one door above another, it was secured rather by an increased amount of decoration than by an enlargement of the size of the opening. To a certain extent, all doors had a greater distinction between them, as belonging to particular rooms, than had the windows. Indeed, no stranger, after entering the courtyard of a large edifice, could very well mistake the part destined for his reception.

The smallness of the doors in no degree conveys an appearance of meanness, but rather imparts to the residence an air of great comfort. Any expression of grandeur was reserved for the entrance gateway into a courtyard, and this once passed, a repetition of the same sentiment became unnecessary. The disproportion, then, as many may consider it, between the small size of the doors and the large dimensions given to the windows, is fully compensated for, in an architectural point of view, by the increased solidity and depth of reveal apparent to the former. But if further explanation be required of the reasons why, for domestic wants, this disproportion between two essential members of a building was persevered in, it may be said that the windows were made large the better to admit the greatest amount of sunlight into chambers which chiefly looked into a confined courtyard, and that, large as they might be, it was always possible to protect the rooms lighted by them from the influence of inclement weather by the glazing. Not so, however, with the external doors, which, on account of the courtyard being the chief access to the several rooms in a building, a minimum size was very desirable, in order to prevent as much cold air as possible from entering the interior at the time the door was used for the purposes of egress and ingress.

Again, all doors will be found invariably square-headed,—the simplest form being very similar to the plainer kind of heads to the windows. When ornamented with rich mouldings, those of the jambs continue in the same manner, with a gentle curve at the angles, over the square head,—a label-moulding giving the necessary decoration and distinction, if such were required.

We also find many examples where, with a retention of the square head, a tympanum is formed above it, either by a pointed or ogee arch. This tympanum is enclosed by the principal and outer mouldings of the jamb, whilst the inner and less important are reserved for the square head. The tympanum is a feature variously decorated; sometimes with sculpture, as in the instances enumerated in the Hôtel de la Chaussée; or with heraldry, as

in the example given of the Hôtel de Ville, at Bourges; or, again, with perforated tracery, as that shown in one of the views of the Hôtel Chambellan.

The mouldings of these doors commence with bases according to their size and importance, and continue round the heads of the openings, whether square or arched,—except in the earlier examples,—without the presence of caps at their springing. They also admit, to the fullest extent, of the principle of impenetration; indeed, a moulding is never lost sight of until it fairly buries itself in some more prominent member. All the bases are collected into two or more planes by successive weatherings, before terminating at the ground; whilst the jambs are often enriched by buttresses of various design and richness, against which the label-moulding, generally crocketed and terminating with a large finial, is allowed to lose itself without the interference of any corbel or boss.

GATEWAYS.

THE exact character to be assigned to these structures depended very much upon the importance and size of the building to which they belonged.

Those in connection with edifices of a large kind were usually incorporated into a general façade of architecture, as in the example given of the gateway of the Palace at Blois; in houses of less importance, where there was a wall instead of a façade of buildings enclosing the fourth side of a courtyard, an arrangement similar to that shown in the annexed Woodcut became the usual treatment.



Our last illustration is from Bourges; but the Hôtel de Cluny, at Paris, presents another instance of it, although in that case the two entrances are separated by a larger amount of wall. It will be understood, that where the entrances are in a wall, they become mere openings, but sometimes it was usual to cover them on the side next the court with a kind of penthouse roof.

In gateways belonging to the larger class of buildings, the composition was very various: sometimes it consisted of a single archway, as at Lille, and at the residence of the counts of Champagne, at Rheims; more frequently of two openings, one for carriages, and the other for foot-passengers, as at the Palace at Blois,

the Hôtel de la Chaussée, at Bourges, and the Hôtel de Sens, at Paris. Over the gateway it is not unusual to find recesses with canopies to them, for the reception of equestrian statues, and for heraldic representations, &c. In other examples, windows are similarly placed, whilst *tourelles* often occur at the angles of the gateways, as at the hotels last cited, at Rheims and at Paris.

Again, we find these gateways were completed in various ways; but since the upper are the parts which have been most mutilated, a few instances only can be mentioned where they remain complete. That at Blois is of the number, and can be judged of from the drawing (*Plate 7*); also that to the Hôtel de la Chaussée, which finishes in the form of a tower, covered with a high-pitched roof, and having a very enriched *tourelle*.

TOURELLES, OR STAIRCASES.

THERE is no feature so pre-eminently beautiful in the buildings of the fifteenth century, nor so thoroughly to be identified with the domestic architecture of France of that period, as the Staircase.

In every construction for domestic purposes, whether it was the palace of the nobility or the more humble residence of the *bourgeoisie*, the *tourelle*, containing the staircase, was almost always made the chief feature of the design. Its presence in the latter class of buildings can seldom be detected, except by a gentle swell in a wall, until it has emerged from the interior at the level of the eaves; it then rises above the surrounding roofs, and terminates with its own *toiture*. Again, in the palace the *tourelle* usually occupies a position in an angle of the stately courtyard, and is there conspicuous alike for its beauty and for the graceful invitation it ever affords to the chambers to which it leads.

The staircases found in the larger class of houses are, in some cases, open, as in the court of the Hôtel Chambellan, Dijon, and the Hôtel de Cluny, Paris; generally, however, they are closed, as in the court of the Logis-Barrault,* Angers; the Palace of the Dukes of Burgundy, Lille; and in the court of the House in the Rue des Trois Puelles,† Tours.

The open examples are, perhaps, the most beautiful of the two kinds, inasmuch as they afford stronger effects of light and shade, and contrast with greater piquancy with the more solid and proximate buildings. They are sometimes met with in connection with open galleries,—an arrangement proving that if the latter were not found to be too exposed for communication with the several rooms of a house, the open staircases by which they were approached could not have been considered so.

A reference to the drawings and description of the staircase in the court of the Hôtel Chambellan will supply the place of many remarks upon the examples of an open kind.

The closed staircases admit of division into octagon-shaped and square; if of large size they were usually the latter.

In almost every instance, we have to regret the loss of the original roofs and galleries with which these staircases were once surmounted, and which we find so frequently represented in the backgrounds of the illuminations of contemporary manuscripts: happily, however, I am able to present the reader with an example of either feature; the first of which is from the now destroyed Hôtel Bernadon,‡ and shows the conical roof with its dormer windows; the second, presenting us with an open gallery, is to be found in the House at Tours.§ Further details of these staircases the reader will find in the drawings and description given of those houses.

It may, however, be generally said of the smaller kind of staircases, that they occupied an angle position to which they belonged; were approached at once either

* *Plate 6.*

† *Plate 1.*

‡ *Plate 4.*

§ *Plate 1.*

from the street or from the courtyard; and that when entered from a courtyard, the doors were more important in decoration than any of those in the vicinity.

We may add, that their internal construction seldom varied, the steps almost always radiating from a centre newel, whilst the handrail, when it did occur, was partly enclosed in a hollow worked in the outer walls.

The square examples belong to the larger kind of residences, and occupy a conspicuous position in the courtyards. They too are generally placed in an internal angle, and are admirably arranged; for, by projecting into the court to the extent of two of their sides, ample space is secured for the windows which give light to the several landings of the stairs. These staircases, under a square form, assumed the appearance of towers, having a small turret on one side of them. Their roofs were very lofty; and if the plan was found to be a parallelogram, the termination at the summit was by a straight ridge equivalent in length to the difference between the sides. On either apex of this ridge a *girouette* was fixed; and to break up the large roof, one or more dormer windows were introduced.

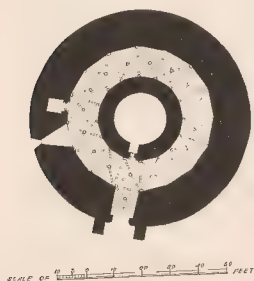
On the ground-floor, we always find one door, at least, with an amount of decoration equivalent to its importance, and charged with heraldry; sometimes there was a second and smaller one, but without enrichment. The effect caused by the different levels at which it was necessary to place the windows was overcome by embracing a succession of them by continuous mouldings, which ran from the lowest window up to the dormer, the intermediate spaces or panels being reserved for rich emblazonments, either in painting or in sculpture.

Of the interior of these staircases, that at Lille has a centre newel eight feet square, around which the stairs, six feet wide, are worked, having level quarter-spaces. The soffits are groined to the rake of the stairs in quadripartite forms, the ribs finishing upon corbels. Those to the landings are also groined in the same manner, but not raking. Around the square newel runs a handrail, moulded, and partly let into the wall. The exterior as well as the interior of this staircase is constructed of stone.

Again, that at the Palace at Blois, and given at the head of *Plate 8*, shows a large circular newel, very much enriched with shafts, and around which the handrail is worked. The tower which contains this staircase is square on the outside, but takes the form of an octagon within, finishing at the upper part with very bold groining. The imitation of the twisted shafts of Italy in this specimen, and other peculiarities about the treatment of the details, manifest that the Italian influence had already gained the mastery over mediæval art.

Another variety of staircase, and one which forms an exception to every other, either in France or elsewhere, is at Amboise. This example, although termed a staircase, is, in reality, a continuous inclined plane, and serves for the approach from the town to the ramparts of the château.

It was erected, together with another on the opposite side of the château, by Charles VIII., and is sixty feet in diameter: around the interior newel, or perron, the inclined plane is worked. The soffits incline with the roadway, and are groined in quadripartite forms, with very massive ribs resting on corbels. It is more than probable that the interior of the newel once contained a staircase.



ROOFS AND FLOORS.



Grenier, Hôtel de la Chaumière.

posite wall-plates together by beams, which were very often cambered. These beams also contributed to form a truss; and a vertical post resting on the top and centre of this tie, and fixed at its head to the apex of the bracing, became a very simple and effective one.

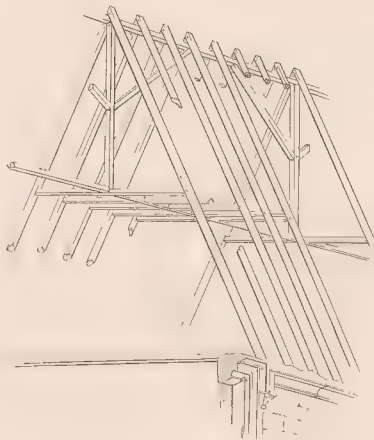
The timber principally employed in these roofs was either oak or chestnut, and the scantlings into which it was cut were made square, because it was usual to tenon one timber into another, and it is not an unfrequent case to find as many as three timbers tenoned into another at one point; a fact which proves that unless the receiving beam had been in a

It may be said of the former, that the modern system of double-framed roofs rarely occurs in France, and that during the 15th century, the principle adopted for covering all buildings was that of roofs of single-framed construction.

The more important class of single-framed roofs consisted of pairs of rafters, placed from eighteen to thirty inches apart, which were braced together with timbers, sometimes in the form of a polygon, at others, and more frequently, in that of a waggon-vault, with the curved timbers or ribs meeting in a point.

The feet of the rafters and braces were connected together by a wall-timber, and notched on to the wall-plates.

In cases where, either from the weakness of the walls, or from the great span of the roof, insecurity was apprehended, it was usual to tie the op-



square form, so many tenons could not have been admitted into it without greatly impairing its strength. Again, the method of fixing by tenons could not have been carried out in any wood inferior in tenacity to oak.

A simple kind of single-framed roof is that shown in the accompanying illustration, and is constructed of pairs of rafters connected together by collars. At intervals of about ten feet, a vertical post is fixed into the collar of one pair of rafters, and from it a strut supports the ridge-piece, whilst another timber, running parallel with the ridge, connects at those intervals one collar with another, and receives the ends of the intermediate ones, to which the ceiling was fixed.



The annexed example is from the Hôtel de Ville at St. Quentin, and shows the manner in which the vault-shaped bracing before alluded to was sometimes finished. Another example is to be seen over the hall of the Hôtel Dieu, at Beaune. The mouldings of the ribs in the last roof are wrought on the curved braces, which are also grooved to receive the boarding with which the intermediate spaces are filled in; the curved braces, on account of being about thirty inches apart, whilst the ribs are sixty inches, leave an intermediate one unwrought, but this latter is of great use in serving for a support to the middle of the boarding to which it is fastened.

The tie-beams and posts in these roofs admitted of very great enrichment in mouldings

and carvings, and where only a partial system of polychromy was carried out, generally received the whole amount of colour employed upon the roof.

The principal feature in the construction of the floors was the large beams, spanning the rooms at intervals and resting on stone corbels. On these a succession of other timbers were fixed in an opposite direction, about eight inches apart, upon which boarding was laid, wrought on the underside, but left rough on the upper. This floor of boarding received a layer of plaster about four or six inches thick, and on it was bedded the tile-paving usually found in apartments in France, even at the present day.

The timbers of these floors served for the enrichment of the ceilings below, and were variously wrought, according to the importance of the apartment, besides which they also admitted of decoration to a very high degree in colour and gilding.

In the arcades and apartments of the *corps de logis* erected by Louis XII. at Blois, the joists are moulded; but in the portion built by Francis I. they are simply square, and

evidently intended to receive colour, which latter decoration has been most successfully applied by M. Duban, to whom we owe the excellent restoration of this part of the building.*

TILES AND SLATES.

MANY of the best buildings of this period were covered with slates, which were procured from the neighbourhood of Angers: in parts distant from that city, it was a mark of great luxury to have the roofs of houses covered with that material. Thus the Hôtel de Cluny, at Paris, was covered with it, also the Palace at Blois; in fact it seems to have been considered the very best covering for roofs that could be procured.

Rabelais describes the Abbey of Themelé (which was his idea of a beautiful building) as covered with slates.

TILES FOR ROOFS.—These, besides being used plain, were frequently glazed with various colours, and disposed on the roofs in chequers. Thus, in the House of la Reine Blanche, which formerly stood at the Village de Léry, Pont de l'Arche, and published by Willemin, may be seen a very fine specimen of the kind, and it is said that the colours of these tiles were yellow, green, and orange. The roof of the Church of St. Bénigne, at Dijon, has tiling of this description in a very good state of preservation.

The fronts of wood houses were often covered with ornamental tiles and cut slates, of various patterns.

TILES FOR FLOORS.—The usual colours for these were green, yellow, red, black, and white, disposed in an infinite variety of patterns, as a reference to illuminated manuscripts will show. The diamond and square forms were, however, the most common, and either of these sometimes made up the entire pavement; at others, they merely subdivided a floor into a number of compartments, each of which was filled up with a distinct pattern.

The tiles were seldom more than four inches square.

ÉPIS, OR GIROUETTES, AND OTHER METAL-WORK TO ROOFS.

A VERY valuable notice of these beautiful features, which, in the fifteenth century crowned the summits of all the noble buildings in France, is given in the work of M. Delaquerrière.

This gentleman observes, that "*épi* is a more correct name than *girouette*, and means anything pointed—*spina*; for in 1470 and 1471 mention is made in the accounts of the Church of St. Lawrence, at Rouen, of *Cinq épis des chapelles du hault de l'église*.†

In referring to the crests on the ridges of roofs, he notices that which existed on the Hôtel de Ville, at Paris, up to the middle of the seventeenth century, composed of *fleurs-de-lis*

* In this restoration, correct casts were taken of all the ornaments, external as well as internal, before they were touched; these casts are now preserved in the museum contained in the building itself,—an example well worthy of imitation in this country.

† Perhaps the finest *épi* is that which surmounts that exquisite example of Renaissance sculpture, the *Tourrelle aux Pastorals*, at the Hôtel Bourgheroulde, at Rouen.—DELAQUERRIÈRE.

and crescents, alternating. Also, that on the *Chambre des Comptes*, at Paris, and that on the cathedral at Evreux, which last ended with the figure of St. Michael; whilst another crest on a building at Rouen had a St. George on horseback for its termination.

On the roof of the Palais de Justice, at Rouen, the crest remains, and is strengthened by *épis*, placed at intervals.

He also mentions, that at the house of Agnes Sorel, at Orleans, there is "*un tuyau de gouttière, rubanné d'or et d'azur.*"

OF THE CONSTRUCTION AND DECORATION OF THIS METAL-WORK.

EPIS.—The wood bases from which they spring are generally covered with lead, and sometimes enriched with crockets of the same material, cut out and bent into shape. The shaft of iron, after penetrating the wood base, divides into four parts, and by these is secured to the apex of the roof, or gable. On the upper part of this shaft small projections are welded, to which lead ornaments are attached: these lead ornaments, with the exception of the crockets, were cast in chalk moulds. At the top of the iron shaft it was usual to fix a vane, the banner of which exhibited the arms or devices of the patron or college.

These *épis* were often gilded, and the wood bases enriched by the application of colour, generally in chevrons.

CRESTS.—These may be divided into two parts. First, the *Lead Flashing*.—This was sometimes decorated with a gilded pattern, as at the Hôtel de la Chaussée, and at the palace at Blois, where the badges of the porcupine and the *cordelière* occur between other compartments *semées de fleurs-de-lis* and *d'ermes*. It is doubtful whether the lead itself was painted. On the ground of the ermines at Blois, the remains of the white are distinctly perceptible: this is, however, more than can be said of the azure ground of the *fleur-de-lis*. Sometimes the flashings ended in rays, like those on some of the roofs of the Hôtel de la Chaussée.

Secondly, the *Cresting*.—This may, again, be divided into two parts; namely, simple and compound. An example of the simple kind may be seen at Evreux Cathedral, consisting of a line of *fleurs-de-lis* in lead. Of the compound, which was formed of an ornamented line of tracery, surmounted by a ridge, very few examples remain; but, in all probability, the leading lines of the tracery were in iron, and the rest filled up with lead foliations. This latter sort of cresting required intermediate *épis* to strengthen it.

Sometimes the gable, or crest, ended with a figure instead of an *épi*, as in the Hôtel de la Chaussée, or in those instances mentioned by M. Delaquerière,—the figure being carved in the usual way, and then covered with lead.

Rabelais, in describing the Abbey of Themely, says, that on the top of the building were "antique figures of little puppets, and animals of all sorts, notably suited to one another, and gilt."

WATERPIPES.—About the end of the fifteenth century these began to be used in buildings instead of gurgyles. At Blois, on the outside façade of the *corps de logis*, where there was once a parapet, there are gurgyles; on the interior front, however, where there never was one, stack-pipes supply their place—the moulded chases for which remain. Rabelais, in the building before mentioned, describes the stack-pipes as being painted azure and gold, a fact which is further supported by the reference made in M. Delaquerière's work to the pipe belonging to the house of Agnes Sorel, at Orleans.

In the Château Josselin, in Brittany, stack-pipes occur in connection with parapets and gurgyles. They are, however, of stone, and are ornamented with carved diapers of *fleurs-de-lis*.

In this last example, the rain was carried off by the pipes, unless at any time they became stopped up; in which case it could discharge itself by the gargoyles.

In *Plate 14*, the *épis* Nos. 1 and 2 are taken from the Hôtel Dieu, at Beaune; No. 3 is from a *tourelle* in a street in that town; and Nos. 4, 5, 6, and 7, are from the Hôtel de la Chaussée, at Bourges.

CHIMNEYS.

In the French houses we have been remarking upon, the chimneys never became the important features they did in English contemporary buildings: instead of the complicated arrangement observable in our own examples, those of France are generally massed together, without divisions separating one flue from another, and are enriched with fewer, and those very simple, details. It is quite possible that the excessive use of metal-work on the roofs of foreign buildings may account for the simplicity in the treatment of the chimneys; and if so, we cannot but admire the judgment of the mediæval architects, first, for securing an intense animation to the sky-line of their buildings, by concentrating all their powers of design upon those exquisite productions of the metallic art; and secondly, for making their chimneys of no importance, when placed, by necessity, in contrast with a rival element of the picturesque.

In the buildings of the present day, the chimneys are not the same beautiful objects they were in the mediæval buildings, because the use of coal instead of wood for our fires exposes their ornaments to the reception of soot; consequently, under this altered condition in the use of fuel, chimneys should be designed after a much simpler fashion than heretofore, and their importance as an element of the picturesque superseded by the use of beautiful metal-work. The example given of chimneys in *Plate 14* is from the Hôtel de la Chaussée.

CHIMNEY-PIECES.

THE example given of a chimney-piece in the general view of an apartment, *Plate 13*, is from a building at Bourges, which was formerly the Hôtel de Ville of that city. The Baron de Girardot, in an able notice upon the artists of Berri, published in the first volume of the "*Annales Archéologiques*," after stating that the Hôtel de Ville at Bourges was built upon the Gallo-Roman foundations of the city walls, proceeds to remark, that in the year 1489, 67 sols, 6 deniers, were paid to one Jacquet de Pigny,* mason (master-mason or architect), for having made *un devis* of the said hotel, and 20 sols to the masons for their wine. Again, that 14 sols were paid to Jacquet Gendre (or de Pigny) for another *devis* of the hotel, and that in 1490 and 1491, André Bricore, mason, also executed works there.

There is no mention made of the chimney-piece; nevertheless, from its architecture we

* Pigny is a village in the district de St. Martin d'Ausigny, near to Bourges. We find the usage in France at this time of designating an artist by the name of his baptism, followed by that of the place of his birth: thus, the author of the plan of the Hôtel de Ville, at Bourges, was Jacquet Gendre, although called Jacquet de Pigny. GIRARDOT.

may infer that it was executed about the same time, and, in all probability, by one of those artists.

It is a very elaborate and fine specimen of the class of chimney-pieces so peculiar to France, with its large projecting mantel reaching to the ceiling, the masonry of which is remarkable for its workmanship, inasmuch as it derives all its support from the corbelling of the jambs. The enriched mouldings contain some beautiful foliage, a drawing of a part of which is given in *Plate 16*, Nos. 4 and 5. The sheep and *fleurs-de-lis* with which the two friezes are respectively powdered, refer in one case to the patron saint of the city, and in the other, to the fact that Bourges was one of the royal towns.

The arms of the city of Bourges appear in the lower part of the mantel: these were azure ingrailed, gules, three sheep proper, with collars, or; with shepherd and shepherdess for supporters. In the tympanum of the door, entering into the withdrawing-room, is sculptured the legend of the patron saint.



The annexed woodcut shows a chimney-piece constructed exactly upon the same principle as the last, but having no decoration whatever. Between these two examples there exist a large number of others of the same form, but of various degrees of enrichment: amongst them may be mentioned those contained in the Hôtel de Ville at St. Quentin, in the Hôtel Chambellan, and in the Hôtel de Cluny; besides a very fine one in a house at Périgueux. That in the great chamber of the Palais des Etats, at Dijon, is perhaps the most sumptuous work of the kind remaining, although of very late date.

The size of the openings of the fireplaces was very great, being seldom less than six feet in height; in width they extended to nine feet, and sometimes even to twelve. The principle upon which they are designed is very admirable; for, by the receding of the jambs and the overhanging of the mantel at a height above the head of a person, a number of people share the benefit of the fire by almost surrounding it on three sides, the fire itself being brought forward nearly to the extent of the projection of the mantel.

In summer-time it was not unusual to veil the large void, so very serviceable during the winter, by hanging a piece of tapestry before it, or, as at Dijon, by enclosing it with folding-shutters, or doors of wood, which in the example alluded to are very richly carved.

SCULPTURE.

ON comparing French sculpture with that of contemporary English art of the fifteenth century, we are at once struck with its immense superiority to the latter.*

The style of the earlier specimens is very good, and the drapery well cast in natural

* The sculpture in Henry VII.'s Chapel, at Westminster, deserves great commendation, but we know that more than one foreign artist was employed on that building.

folds: Sauval states, that the statues of the Prophets in the great chapel of the palace of the Louvre, and those which decorated the grand staircase, were exceedingly well executed, and by the best *maîtres des pierres vives*, as the sculptors of the Middle Ages were accustomed to designate themselves.

In the Hôtel de la Chaussée we find the drapery as well executed as in earlier works, but a certain conventional treatment is apparent in the hair and features, particularly in the prominence given to the chin; however, the attitudes are very spirited, and the outlines well drawn. When placed in tympana, the lights are kept united, the sides of the figures rising abruptly from the ground as in the best Greek art, and not rounded off gradually, as is too often the case in modern work.*

As the art advanced, or rather declined, the drapery became coarser and heavier; and although it never reached the degraded state of the crumpled folds of German art, yet the example from the tympanum of the entrance to the staircase of the old Hôtel de Ville, at Bourges (*Plate 15, No. 5*), shows that it was very nearly approaching it.

The positions in which it was usual to place sculptures in domestic buildings were as follows:—

First. In the tympana of doors and other openings; the subjects of which varied: sometimes they represented scenes in domestic life, and served to designate the use of apartments, as already illustrated in the Hôtel de la Chaussée; at others, and when applied to a small house, they expressed the trade or occupation of the owner; and, occasionally, they consisted of arms or badges, as in the example of the porcupine of the dukes of Orleans, which was introduced over the foot entrance of the palace at Blois.

Secondly. On the sides of *tourelles*, or staircases, where, besides arms and legends, groups of figures were introduced into the spaces between the windows, as at the palace at Nevers; the Logis Barrault, at Angers; and the Hôtel de la Chaussée, at Bourges.

Thirdly. In niches, the figures of which have, in almost every case, disappeared. Sometimes, however, we find these figures bearing shields.†

The large recess and canopy found over entrance-gateways was filled by an equestrian statue of the reigning monarch, as at the palace at Blois, or by that of the possessor of the residence, as at the Château Verger. These statues must have had a most noble effect in the recesses they occupied, and are well worthy of imitation. That at Blois, being of bronze, was, in all probability, gilded. Chimney-pieces also received a due share of the sculptor's attention. On one at the Hôtel de la Chaussée, now destroyed, there was a representation of Adam and Eve, besides which, the frieze was decorated with a bas-relief of an attack on a fortified place. On another, now remaining, may be seen a mock tournament in a series of reliefs, whilst that given in our view of the end of an apartment, *Plate 13*, shows to what extent heraldry was sometimes allowed to usurp the place of more legitimate sculpture.

Many figures were no doubt decorated with polychrome, for in the account of the artists of Berri, mention is constantly made of painters being employed to decorate the works of the sculptors.

In conclusion, there can be little doubt but that sculpture was extensively employed in the domestic architecture of the fifteenth century, and very frequently was the work of the best artists. Also, that it varied both in the choice and application of its subjects to that used in ecclesiastical buildings.

* This rounding off is very admissible where sculpture is placed on a level with the eye; but where raised some distance from it, the work requires more decided shadows to render it distinct.

† It should be observed, that niches were very sparingly used in domestic buildings.

HERALDRY.

VERY much has been already anticipated on this subject in the notice of the heraldic decorations of the Hôtel de la Chaussée. It therefore only remains to state a few of the positions in which Heraldry is generally found, and under what circumstances, when in connection with the arts of sculpture and painting.

Heraldic representations served to enrich great staircases, to fill up the tympana of entrance-doors, and to ornament the bosses of the ribs of groining; they also served for a decoration for mouldings, as may be seen in two examples at the palace of the dukes of Burgundy at Lille, viz., in two E's (the initial letters of la Dame Isabeau, "Elizabéthé"), and in the badge of the cliquet or steel. Both of these apply to doors.

Sometimes the whole heraldic achievement is found together,—the shield, helmet, crest, lambrequin, supporters, badge, and motto; but more frequently these accessories are disposed of and repeated over different parts of the building.

Various applications were in use for introducing heraldic features in connection with sculpture. Thus the shield is sometimes placed on a tree, as shown in the annexed example, which is from the old Hôtel de Ville, at Bourges; at others, it is carried by an angel, as also shown. Occasionally the achievement, supporters, &c., are placed under a kind of baldichino, as in a doorway in the last-mentioned building, *Plate 15, No. 5*, and in the dormer windows of the palace at Blois; and, lastly, the crest, helmet, &c., are frequently borne by figures, as in the example of a Moor, which has already been referred to in the Hôtel de la Chaussée.

Heraldry, also, in connection with painting, appears to have been very general; but for this union no evidence can be given beyond that which may be considered as documentary, on account of the perishable nature of colour. It is said that, somewhere about the year 1497, six *lires tournois* were given to certain artists "*pour avoir painct et doré les armes de France, avec les deux anges qui tiennent les dites armes, tant d'or fin que d'azur, que aussi le champ qui est à l'entour des dites armes; lesquelles armes sont au portail d'Yvre du costé du bourg St. Prive*" (Bourges). Other

instances are also mentioned by the same authority,—the Baron de Girardot, under the head of "*Peintres-Artistes du Berri au Moyen Age*," in the 1st volume of the "*Annales Archéologiques*," page 227.

A modern French author* has observed that the entire history of the second half of the Middle Ages is written in heraldry; and so we find it in the buildings of the fifteenth century, that wherever it was possible to introduce representations of the kind,—even in chapels, there it was done. In the case of the hotel belonging to Jacques Cœur, one must have become wearied by the perpetual sight of the heart and cockle-shell, occurring on the walls, on the roofs, and in the windows; indeed, this species of ostentation, so common among *parvenus*, appears to have been almost the only fault of which Cœur was really guilty.

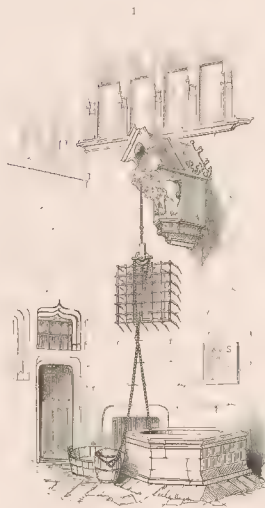
*—M. Victor Hugo



WELLS.

Few or no aqueducts were built during the Middle Ages; indeed the general insecurity of the times was an insuperable barrier to their use.

Their place was supplied by wells, in the construction of which very great taste was shown. We give two examples. The first is from the Hôtel Chambellan, at Dijon, and presents an excellent example of decorating the stone bracket which is attached to the wall.



The second is a common well in a street at Bourges, and shows another and equally good arrangement, viz., that in which the pulley or wheel is supported by iron uprights.

Other examples of the same kind as the last are to be found at Troyes, at the Hôtel de Cluny at Paris,* and at the château at Nantes, which is said to be by far the most complete specimen remaining, having as many as eight pulleys.

Almost every house contained a well in its courtyard, and in the *market*s and streets in the towns of France they may still be seen in profusion.

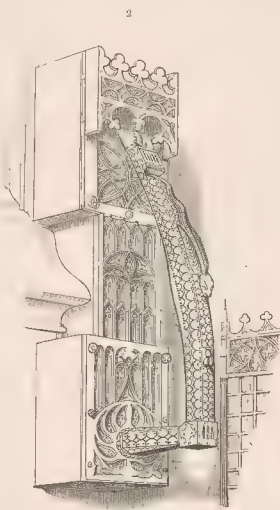
When placed in these public situations, the wells were often decorated with heraldic paintings, for instances of which I must again refer to the notice on the artists of Berri, where it is said that, in 1497, one Jacquelin de Molisson received 21 sols for painting the arms of the king and of the city (Bourges), on a panel of iron,—*enchâssé de fer*, which is on the wells of the stone cross.

Afterwards, public fountains supplied the place of these wells, which in our own country have been represented by the more convenient, though less artistic, contrivances of the water-companies.

* This is a very fine example, but has been repaired.

KNOCKERS.

TRAVELLERS in Italy have often made the artistic forms of the knockers with which the Venetian palaces abound the theme of their admiration; but few have noticed those of mediæval workmanship which decorated the doors of the *logis* and palaces of France. These are equally admirable as specimens of working in iron as those of Italy are of castings in bronze.



Two examples are given; the first is from the Hôtel Dieu, at Beaune, and has been re-made, but so well, that there can be no hesitation in affirming, in this case, that it is equal to any ancient work.

The second was formerly attached to a house at Troyes, but has now disappeared, and is, in all probability, in the collection of some amateur.

Every large door had, besides its knocker, a projecting perforated plate, with a moveable slide or door behind it. The use of this speculatorium, as it was called, was to ascertain the character of the visitor before his admission. A portion of that at Beaune is given on the woodcut of the knocker.

For a more extended notice of the metal-work of this period I cannot do better than refer my readers to the very excellent work of Mr. Digby Wyatt.

FOLIAGE.

THE foliage decorations which enrich the buildings of the fifteenth century are equal in design and execution to any which belong to the art of those preceding it. Indeed, France seems to have formed the exception to the rest of mediæval Europe, in that she retained throughout the last phase of Pointed art the finest foliated and sculptured decorations in her edifices.*

Foliage carvings were, however, more sparingly used in buildings during this period than in the preceding age, although, perhaps, they were applied in greater masses. Thus, three or four crockets are met with in a pediment where formerly eight or ten would have been placed, and these consist of seldom more than two leaves.—See examples, *Plate 16*. Again, corbels and brackets received the same principle of treatment; and in the hollows of mouldings it is usual to find a succession of broad leaves, simply reversed, making up the whole amount of the decoration. Example, same *Plate*, Nos. 4 and 5.

It may be observed, that as a rule in the composition of this foliage, anything approaching to a confusion of parts was avoided by always allowing a certain and adequate space for the effect of every shadow cast from its neighbouring leaf.

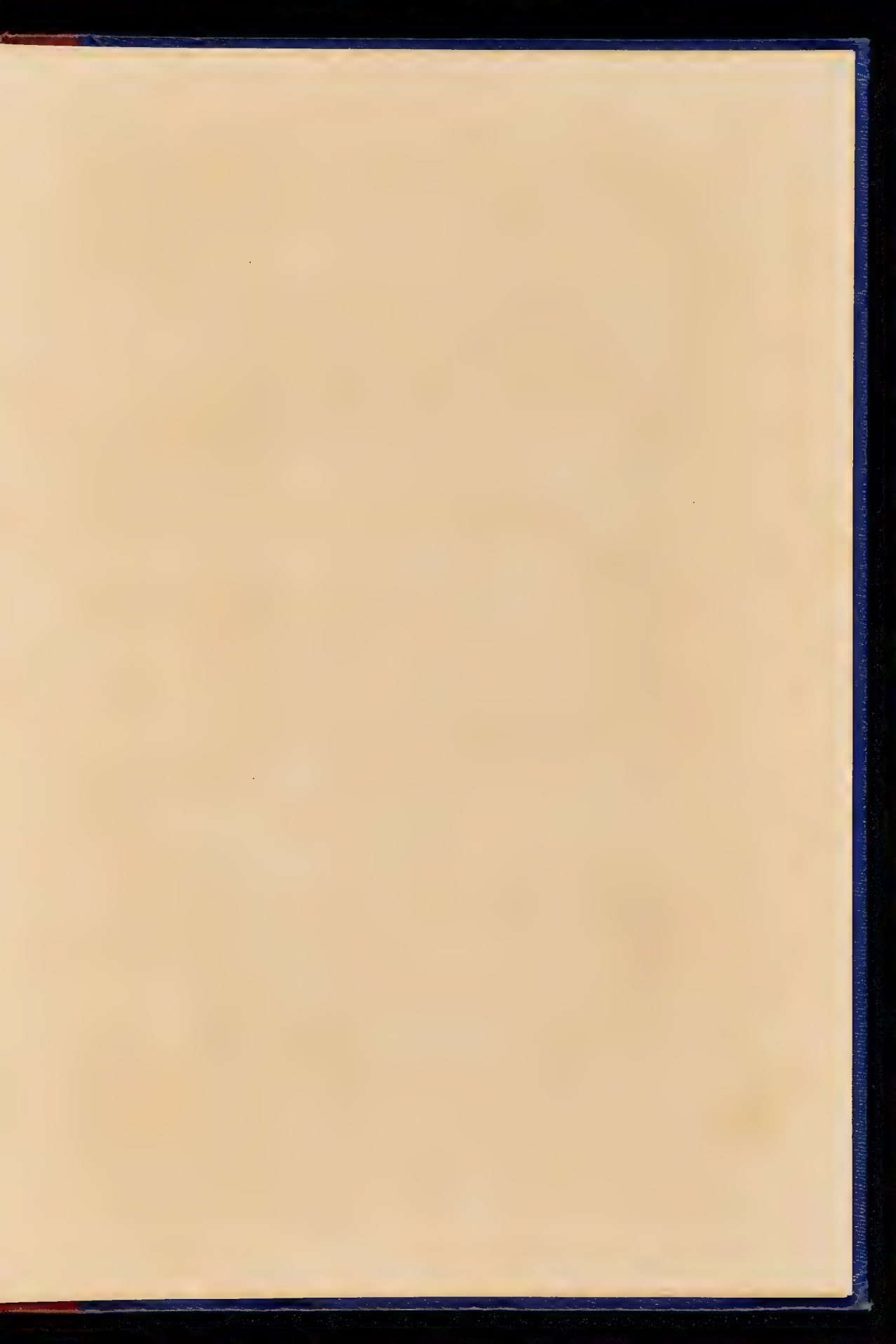
The leaves are found to be used very much as natural ones would be,—that is to say, rather flat on the surface,—and the due amount of vigour obtained by the firmness of the outline. They were always very much undercut, often detached, and the edges kept very thin and fine. The surface, also, of the leaf is kept in pure light, whilst all openings and markings upon it are drawn in shadow.

The principal types were the endive, the vine, and the thistle. This last is the most common, and, inasmuch as the openings in the leaves form a sort of architectural elongated trefoil, the effect produced is that union between architectural and natural forms which is so pleasing in the best works of art.

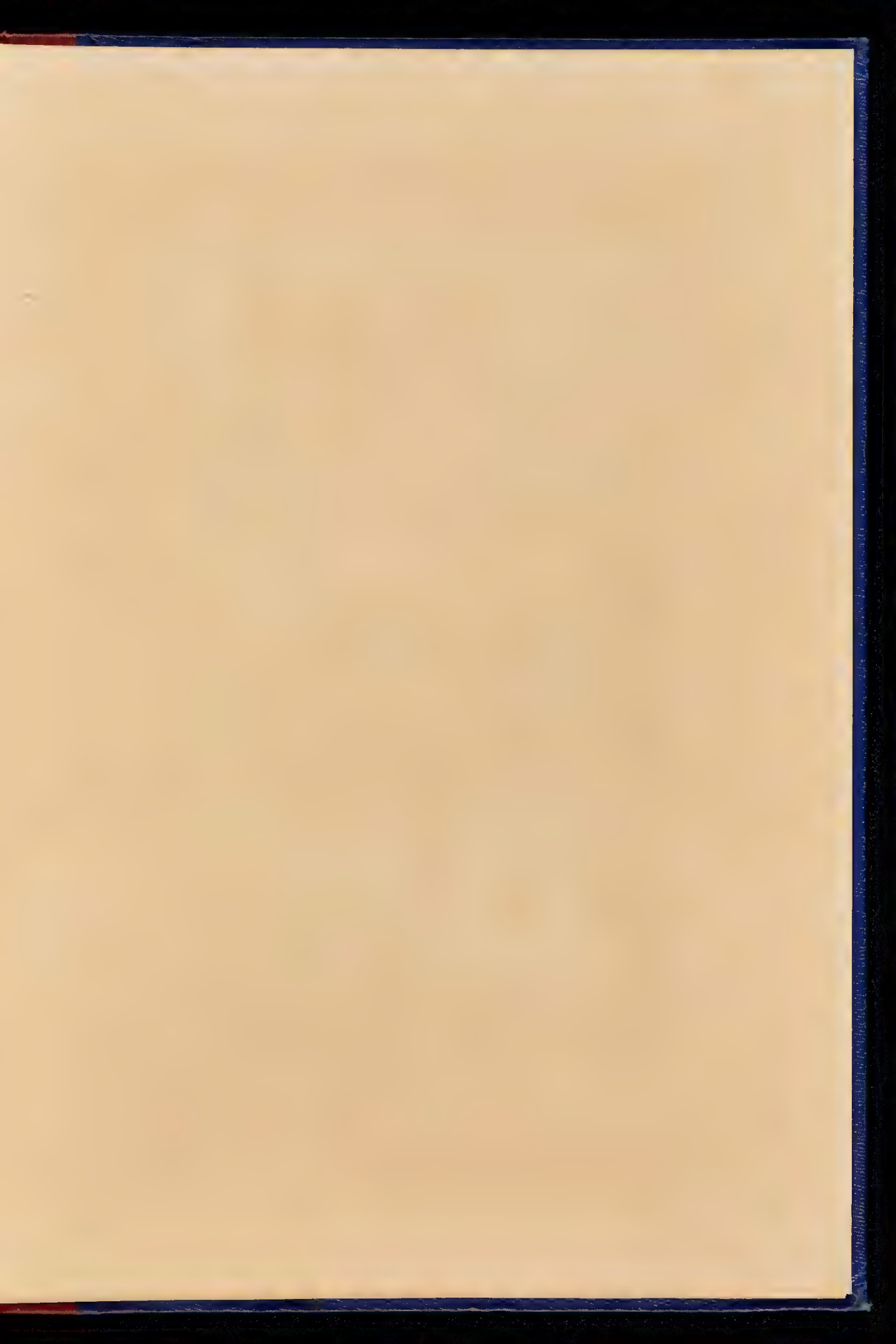
* A very slight examination of the foliage carvings which enrich many of the buildings under illustration will show the correctness of this statement.

















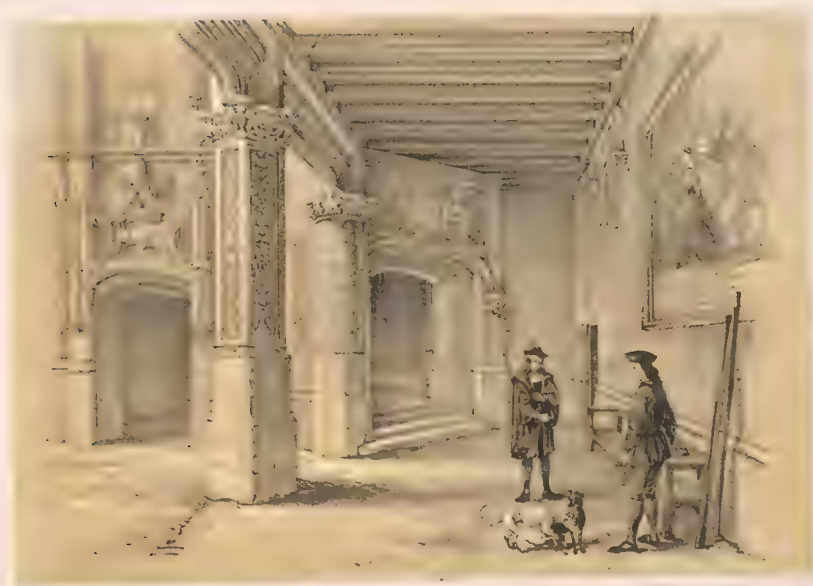


















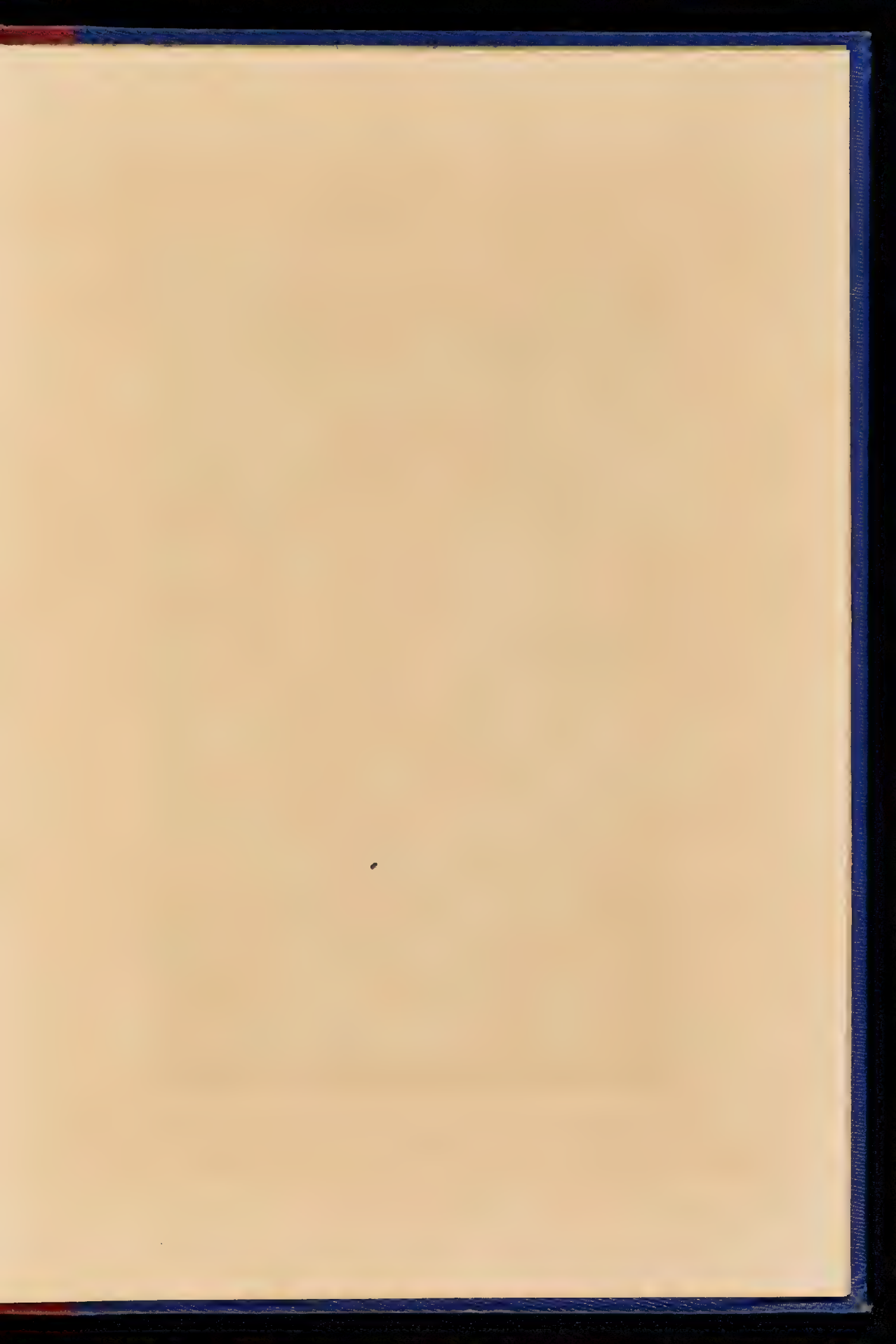




























88-B6359



GETTY RESEARCH INSTITUTE

3 3125 01635 5022

